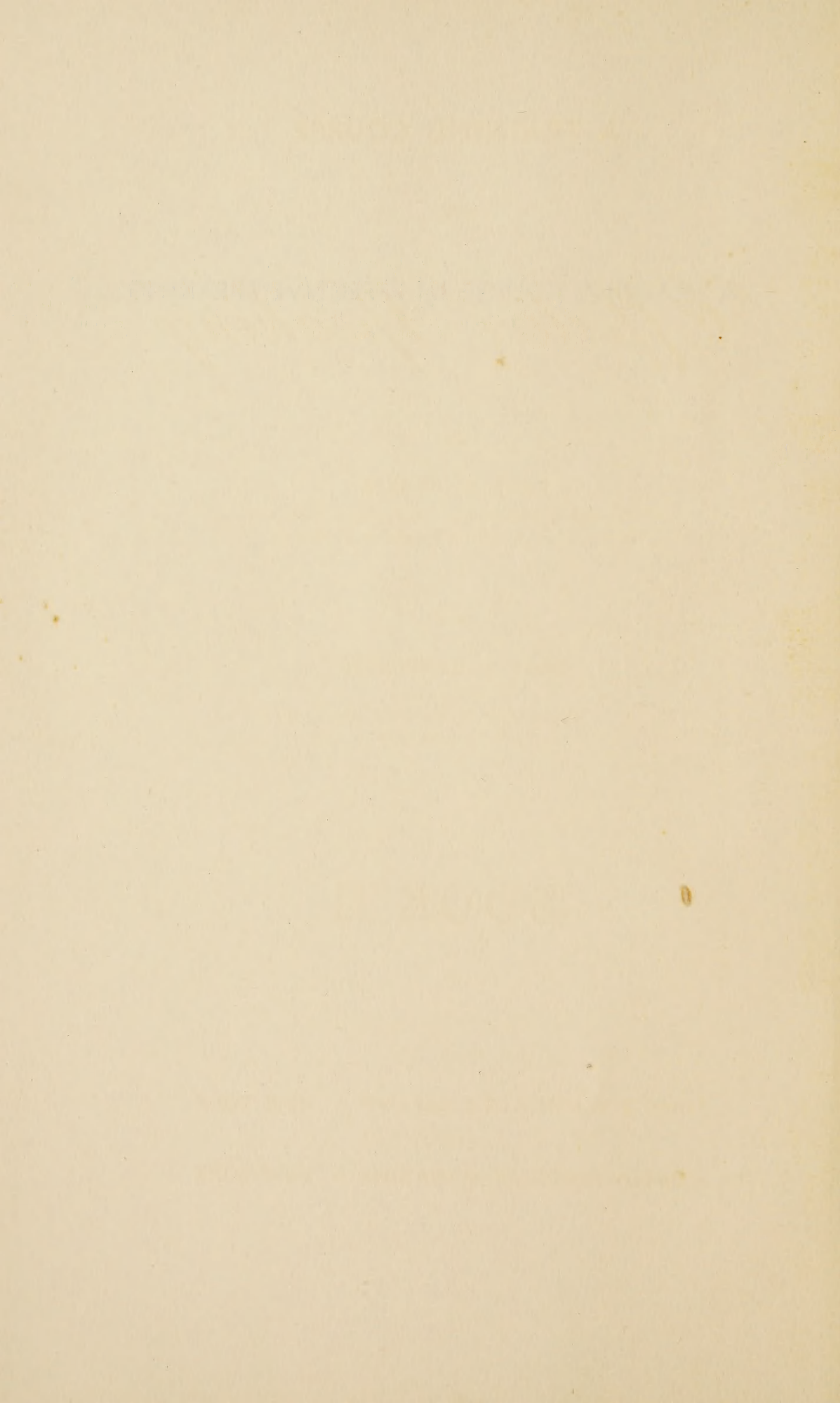


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A TRAINING COURSE IN EFFECTIVE SPEAKING



A TRAINING COURSE

IN

Effective Speaking

by

PAUL M. STOKES

*Director of Management Development Service
Westinghouse Electric Corporation, Pittsburgh*

and

GRAY L. CARPENTER

*Vice President
Northeastern Promotions Council
Fairfield, Connecticut*

BOOK II

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“Doubtless there are men of great parts that are guilty of downright bashfulness, that by a strange hesitation and reluctance to speak murder the finest and most elegant thoughts and render the most lively conceptions flat and heavy.”

The Tatler

VII

THE USE OF FORCE

WHAT IS FORCE?

People are often referred to as dynamic and forceful speakers. Usually, such references are tinged with respect and indicate that these qualities are quite desirable. The use of the word “forceful” has given rise to a speech technique known as force, which gives a desirable punch to our speaking voice.

Like most of our speaking techniques, force arises from certain physical and mental habits which can be learned. Most of us would like to be forceful speakers. Let us examine this technique to learn how to use it.

By force we do not mean *only* volume—although volume is a part of the force technique. So that there will be no confusion between force and volume, however, we shall listen to two recordings of the same exercise. The first will illustrate only volume increase. In the second, you will hear an example of the force technique.

*Play Record 10
Band 1
Volume*

Caesar had his Brutus, Charles I, his Cromwell.
And George III—may profit by their example.

—Patrick Henry

No doubt you recognized that the increased degree of sound in the first recording was achieved by mechanically turning up the volume as the recording was made. This is pure volume. It could also have been achieved by merely having the speaker talk in increasingly loud tones until he was shouting. But there is nothing stirring or intense about a shout.

In the second version, however, there was intensity of feeling. To be sure, volume was increased at the same time, but something else was added. What was it?

First, there was what we call vocal energy. Each word was abruptly attacked. The other thing we heard in the speaker's voice was emotion. It was this which gave the passage meaning.

This bit of analysis gives us a definition of force. It is the technique of putting energy and emotion into our speaking voice and is accomplished, in part, by increasing volume in varying degrees.

Written as a formula, it looks like this:

$$\text{Energy} + \text{Emotion} + \text{Volume} = \text{Force}$$

If the force technique is used properly, our pitch changes, pauses, and ideas will be more effective. Perhaps you noticed some of the evidences of vocal energy, emotion, and volume in the second version of the last recording. If you did not, play it again and listen for them.

Now that we have defined the force technique, we shall listen to two more excerpts. One will be read in a normal tone of voice, and the other will be read in such a way as to illustrate how much the use of force can add to the same presentation.

Play Record 10
Band 2
Building Force

Let our hatred rage with a tenfold fury toward those for whom there is no name in human language, toward those who have not satisfied their lust for power.

The difference between the effectiveness of the two recordings was obvious. One was factual and commonplace. The other was alive and vigorous.

IMPORTANCE OF FORCE

Important as are pitch changes, pauses, and reading for ideas rather than words, our speaking powers are still limited without the use of force. Political orators of the old school often used nothing but force in their speeches. Adolph Hitler, who possessed anything but a good speaking voice, was still able to sway multitudes with nothing more than vocal energy, emotion, and volume—what we call force.

We are not suggesting that anyone develop into a political orator or a rabble rouser. Used wisely, force can make the difference between a tiresome talk and a talk which seems alive and interesting. For some people, it is the hardest of all techniques to master. For others, it is the easiest. If you are naturally quiet and conservative, you will have to work harder than others to achieve force changes. If you are naturally enthusiastic, you may have trouble controlling and tempering your forcefulness. But since so much depends on the proper use of force, it is suggested that additional time be spent on the exercises in this chapter.

FORCE IN USE

As a beginning exercise in the use of force, try the same paragraph that was used in the previous recording, applying as much force as you can muster without letting it get out of control. After practicing it a few times, replay the recording. It will give you a comparatively accurate check on how well you understand the force technique thus far.

Let our hatred rage with a tenfold fury toward
those for whom there is no name in human language,
toward those who have not satisfied their lust for
power.

FORCE CONVEYS MEANING

Without realizing or labelling what technique we are using, all of us apply some degree of force in our everyday speech to emphasize certain words in order to express an idea more clearly. By shifting emphasis, we can give different meanings to the same words.

Example: There are only eight words in the sentence, "Governor Jones will arrive in New York today." Say these aloud as you read them.

1. Without stress on any word, the sentence is just a casual statement of fact.
2. But suppose Governor Jones is a very important person and we want to emphasize that it is he and no less important person who will arrive. The sentence will then look something like this: "*Governor Jones* will arrive in New York today."
3. "Governor Jones will arrive in New York *today*" stresses

time as the important element. He was probably expected on a different date.

4. Suppose he was to have been in Boston. Then we would say: "Governor Jones will arrive in *New York* today."

Thus we see that the use of force is an integral part of our everyday vocal expression.

Since we have now examined the use of force in general, let's study the technique from a more specific standpoint. There are, of course, many degrees of force; but for practical purposes, we shall arbitrarily assume in our training that there are three basic types. They are: *effusive*, *expulsive*, and *explosive*.

In the effusive form of force, the flow of energy is steady and smooth but with an emotional drive behind it. Little volume is used. It will produce tones that are rolling and cumulative and is often used to express ideas marked by dignity or reverence. Reducing it to a formula, it would look like this:

$$\text{Energy} + \text{Emotion} + \text{Little Volume} = \text{Effusive Force}$$

In the expulsive type of force, the vocal energy is rather clipped and staccato and the emotion somewhat more intense. A medium range of volume is used. It is quick and vigorous and is often used to express vitality and decisiveness. The formula:

$$\text{Energy} + \text{Emotion} + \text{Medium Volume} = \text{Expulsive Force}$$

The explosive form of force requires an abruptness of vocal energy and intense emotion, with correspondingly increased volume. It is often used to express anger, fear, or great emotion. It is essential to many climaxes in some types of public speaking. This formula would appear like this:

Energy + Emotion + Volume = Explosive Force

Let's listen to examples of each.

Play Record 10
Band 3
Three Kinds of Force

Now practice using various degrees of force in the following exercises, attempting to achieve much the same emphasis as illustrated on the recording.

Let us try the effusive form first.

Suppose that you are in a boat sailing down a winding stream. You watch the banks as they pass you. You saw a grove of maple trees upstream, but you can't see them now; so you saw them in the past, didn't you? You're watching a field of clover. It's before your eyes in the present, but you don't know yet what lies around the bend in the stream ahead of you. There may be wonderful things, but you can't see them until you get around the bend in the future.

—John L. Balderston, *Berkeley Square*¹

Now for the expulsive form of force.

The confusion about the laws of commerce has become so universal that it imperils our American system of free competition. I am inclined to think the error has grown far too big for a few super-brains in Washington to remedy. It is time for industry to stop its timid leaning on the government and to develop some moral self-reliance and leadership of its own.

—Lowell B. Mason, "Let's Stop Kicking
Business Around"
The American Magazine

¹ Copyright, 1929, The Macmillan Company.

And the explosive form.

The war is already begun! The next gale that sweeps from the North will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

—Patrick Henry

Practice these excerpts several times. It may be necessary for you to do each of them many, many times in order to gain a full appreciation of each of the basic degrees of force. If you practiced correctly, you will note that in expressing each of the degrees of force, you also found yourself making pitch changes and pauses and reading for ideas.

One more word of explanation. You probably also noticed that at no time in expressing each degree of force was the specific degree pure or sustained. There were overlapping degrees. In the effusive degree, you heard some indication of varying degrees of the expulsive just as you heard some degrees of the explosive in the expulsive, and so on. This is as it should be since there are so many varying factors in our vocal expression. Only in the use of single words can we achieve a reasonably pure degree of any form of force. Even this will, of course, vary when different people try to express the same degree of force because no two people will sound quite alike.

In view of these differences in force expression, it will be a good idea to have another person check your interpretations of the various types.

EXPRESSIVE WORDS AND FORCE

You should now be able to differentiate between the three types of force. To gain additional facility, let us try force emphasis on specific words.

Since force is emotional in origin, such words as “love,” “hate,” and “fear” should lend themselves especially well to forceful expression. Many synonyms of these same words will also seem natural to express through force. The recording will guide you.

*Play Record 11
Band 1
Force and Emotion*

Now express each of these words in the following lists with each of the three degrees of force.

LOVE	HATE	FEAR
passion	loathe	fright
fervor	curse	terror
affection	detest	horror
rapture	dislike	tremor
adoration	despise	alarm
emotion	denounce	consternation
feeling	abominate	dismay
devotion	execrate	dread

As a means of continued practice, it is a good idea to use some degree of force in expressing such types of words in our everyday conversations.

EXPRESS SENTENCES THROUGH FORCE

Returning to the sentence "Governor Jones will arrive in New York today," let's practice it using the three degrees of force as we might in day-to-day usage.

Assuming that the governor's arrival is of great interest to everyone, speak the line as though you were telling the news to the person sitting next to you. If properly expressed, you will be using the effusive degree of force.

Governor Jones will arrive in New York today.

Suppose that there are twenty people in the room and all of them will be most interested in his arrival. Correctly expressed, you will be using the expulsive degree of force.

Governor Jones will arrive in New York today.

Imagine you're speaking to five hundred people in an auditorium, all of whom are breathlessly awaiting the governor's arrival. You will use the explosive degree in this instance.

Governor Jones will arrive in New York today.

MARKING FOR FORCE

We have examined the various types or degrees of force. Let's see how we might mark a script to indicate the usage of the three main types. Suppose we let ~~~~~ indicate the effusive, _____ the expulsive, and ===== the explosive.

For example, let's reexamine the quote at the beginning of this chapter and mark it for force. It is recommended that you hear the recording once again in order to establish the differences clearly in your mind.

Play Record 11
Band 2
Combined Force Techniques

Caesar had his Brutus, Charles I, his Cromwell.
And George III—may profit by their example.

—Patrick Henry

Make sure that you understand these markings which are used to indicate varying degrees of force as they will be used many times in our future analyses of scripts.

USE FORCE FOR VARIETY

We change pitch in order to lend variety to words in a series. We can achieve a similar kind of effectiveness by using different degrees of force on words in a series. We usually confine such changes to varying degrees of effusive or expulsive force. Only when a passage radiates intense emotion do we use the explosive type. But for practice we shall include the explosive degree.

Try the following sentences aloud, using force changes as marked.

Labor, management, and government, are the
three groups which affect industrial peace.

The countries known as the Big Four during early
peace negotiations were Russia, Britain, France, and
the United States.

Ships! Guns! Tanks! That was the battle cry!

The three *r*'s of education are reading, 'riting, and
'rithmetic.

FORCE CHANGES WHEN IDEAS CHANGE

In previous chapters, we learned that we should read for ideas, pause between ideas, and gain variety by changing the pitch of our voices when ideas change. We can also gain variety in our speaking by changing the degree of force between ideas. The following recording will illustrate this. Note that the main technique used to give variety is force, and that force changes take place whenever there is a change of ideas.

*Play Record 11
Band 3
Force, Pitch, and Pause*

The chief lack of the GM plan/is that it does not
offer an immediate tangible reward to labor/to con-
tribute that extra effort/which makes technological
improvement pay off./The practice of having a bonus
—or sharing profits—/above a certain production
level/is an example of the newer technique of share-
the-production/which some companies are now
favoring.

—*Life*, June 28, 1948

Now try the paragraph yourself, using, in so far as possible, only force changes to bring variety to your presentation. You may find yourself also making pitch changes rather naturally. This is a result of your previous training—and is all to the good.

TRY THIS YOURSELF

To develop both expulsive and explosive force, go outdoors, or into an empty auditorium away from everybody, and practice reading aloud in an unnaturally loud voice. Try various degrees of voice volume, making certain that you pronounce every word and syllable even though you are shouting. Try to imagine that you are addressing ten, one hundred, or one thousand persons. This is not only good for developing control of force, but it will help your enunciation at the same time.

FORCEFUL WHISPERING

A good exercise for developing the effusive type of force is whispering. Pick up a magazine and have someone go into an adjacent room. Then, in a loud whisper, read some excerpts from it at random—perhaps one sentence at a time—to see if they can repeat the sentence to you. This can be practiced from even greater distances as you find that you are being heard clearly. The purpose of this exercise is to give you practice in using force with little volume.

Another similar exercise which can be practiced informally is speaking very softly during casual conversation. It may be quite revealing to try this when at lunch with a group of friends. Speak just loud enough for them to hear you. By doing this, you will also find a new attention-getting tool because it is difficult for a group not to listen to the soft speaker.

ENTHUSIASM

A speaker must expend a great deal of energy in order to have his presentation received enthusiastically. He should be

enthusiastic about his subject because enthusiasm is contagious. Your audience will respect you for your spirit.

If used properly, force is the key to this technique.

FORCE ENLIVENS SPEECH

You will note that the following paragraph is not particularly conducive to force changes. Try reading the paragraph aloud in your natural tone of voice.

In addition to the systems of common law and equity, there have been at various times in England several other systems of law, having separate courts and providing different rules from the laws of court and equity. The more important of these were the admiralty and the canon law, and the law merchant.

Play Record 11
Band 4
Force and Meaning

Now read the paragraph adding force to your presentation. This exercise shows that even staid professional papers can be read forcefully—and even if overdone, they will be more attractive than if spoken monotonously.

MARKING FOR FORCE

The following excerpt contains many opportunities for forceful expression. The script is marked only for natural pauses and ideas.

So/even in despair, man must laugh./The present world spectacle may be tragic./I share in all the depths of spiritual misery of this tragic decade./I do

not believe in an automatic millennium/that is going to blossom out of this spiritual desert./I smell too many corpses round . . ./Is it not tragic,/for example,/that while in the last war almost everyone believed it was the war to end wars/and wanted to make it so,/now in this war/almost no writer that I have ever read/dares even suggest that this is the war to end all wars/or act on that belief?/We have lost the courage to hope.

—Lin Yutang, *Between Tears and Laughter*²

Let's listen to a recording of the above paragraph. Listen carefully so that you can differentiate between the uses of the three degrees of force. Mark the paragraph for force as you listen to it, again letting: ~~~~~ indicate effusive force, _____ indicate expulsive force, and ===== indicate explosive force.

*Play Record 11
Band 5
Practice in Force
Techniques*

When you have finished and are satisfied that your markings are correct, practice reading it aloud several times.

READING FOR FORCE

The three paragraphs which follow lend themselves quite naturally to varying degrees of force. This script is marked for natural pauses and for force. Practice this excerpt several times, as marked, in order to gain greater facility in the use of force.

² The John Day Company, Inc., 1943.

It is my considered opinion/that the time has
passed for debating among ourselves/such issues/
as those of/free enterprise versus state control,/
industrial peace versus anarchy,/maximum produc-
tion versus the philosophy of scarcity,/and so forth./

Unfortunately,it seems that many of us/are con-
tent to do/just that and no more—to go on ex-
pounding the well-known gospel of/free enterprise
and full production/to each other,/largely ignoring
the opportunity/and responsibility/which is ours/to
carry the economic facts of life/to the fellow/who,/
in the final analysis,/is going to call the play on these
issues./

I refer to the fellow who works just a few feet
away from where you sit in your office,/the workman
who spends eight hours of every day inside your fac-
tory walls./He is hungry for facts about what is go-
ing on in America./He is wondering what you are
thinking about these issues./Are you telling him?

—Frederick C. Crawford, *Factory*

SPECIAL ASSISTANCE

If you are having difficulty in using expulsive and explosive force, try this exercise. Read the following passage, keeping your teeth together and pronouncing words as clearly as possible. Read it a second time and keep your teeth closed until

you reach the beginning of the second sentence (*), "It assumes that men. . . .". Your voice will be more forceful as you open your mouth. Try to read the remainder of the passage using the degree of force which surged forth when you opened your mouth. Demosthenes talked with a pebble in his mouth, then removed it, to achieve this same effect.

It is a striking irony that while religion is often quite analytical and subtle in its understanding of a man's obligations to others, it is quaintly naive about his obligation to himself. (*) It assumes that men need to be taught in detail exactly how they should act to one another, but these same men are supposed to be innately wise or spontaneously intelligent about the way they should treat themselves. Herein lies one of the supreme fallacies of religion and ethics.

—Liebman, *Peace of Mind*³

SUMMARY

We have found that vocal energy and emotion plus volume in varying degrees constitute the amount of force we use. While there are actually many degrees of force, we have reduced them, for practical purposes, to three basic types. These are (1) effusive; (2) expulsive; and (3) explosive.

Force brings great variety to a presentation, and it can be used in every type of speech, whether it be an impassioned oration or a staid professional paper.

Force is also a tool of enthusiasm and its use makes the difference between a dull, lifeless presentation and one which is interesting and attention-getting.

In everyday conversation, we often use force to convey dif-

³ Simon and Schuster, Inc. Copyright, 1946, by Joshua Loth Liebman.

ferent meanings to the same words. It is at once both a natural and a dramatic form of vocal expression.

Continued practice in the use of force will increase our powers of expression and will take us a long way toward achieving greater variety in our public speaking. There is an additional exercise on force in Chapter XI.

VIII

SPEAKING RATE OR TEMPO

YOUR OWN NATURAL TEMPO

Nearly everyone speaks at a different rate of speed. Read the following excerpt aloud in a natural manner, putting to use the various techniques you have learned. Before starting, record the time by your watch. When you have finished, see how long it has taken you to complete the paragraph.

The cost of a great war, however, cannot be borne entirely by taxes. It must be financed in part by credit, which can be accomplished by long-time loans. In this way, the burden can be distributed over a term of years in such a way that too great payment does not fall on the taxpayers of any one year. Throughout its history, the United States has followed the policy laid down by Hamilton of so funding the public debt that it can be liquidated without undue hardship.

—Andrew W. Mellon,
*Taxation: The People's Business*¹

So that you may compare your own time with that which is considered a good natural speaking rate of 180 words per

¹ Copyright, 1924, The Macmillan Company.

minute, let's listen to a recording of the paragraph (90 words—30 seconds).

Play Record 12
Band 1
Speaking Rates

Compare your time with that of the voice on the record. It is not necessary that you speak at exactly the same rate or tempo. For one thing, differences in individual temperament may play a part. A person who is naturally enthusiastic will speak more rapidly than one who is extremely conservative and meticulous.

The chances are, however, that you will find yourself speaking too rapidly, as this is a well-known tendency of the American people. If so, slow down right now.

While you should not attempt to match the time of the speaker exactly, make certain that you are not more than five seconds off, one way or the other. And remember it is better to be too slow than too fast.

AUDIENCE SIZE AND TEMPO

While it is true that everyone has a different rate of speed or tempo when they are speaking, adjustments of this rate must be made for different sized audiences. A good general rule to follow is: "The larger the audience, the slower you must speak." This does not mean that we should ever let a speech drag. Proper adjustments can best be made through practice and experience.

This brings up an important point. In public speaking of

any kind, most Americans must learn to speak more slowly than in casual conversation. As we have mentioned, the average American speaks entirely too rapidly. In order to achieve a better natural rate, we should begin right now, in our daily conversation, to speak more slowly. If practiced, it will bring good results on the platform as well as conversationally.

A word of caution! If you speak too slowly as a result of not being sure of yourself, you must practice speed, speed, and more speed in your everyday speech.

TEMPO AND VARIETY

But if we do not vary our tempo, whether our natural delivery be rapid-fire or slow and deliberate, we shall soon sound monotonous. This is true of our public speaking as well as our conversation.

In the legitimate theatre, there is no single technique which is given more stress than tempo. It is one of our best attention-getting tools, and also one of the easiest to master.

Listen to the following paragraph. Little expressive technique will be used other than that of change of pace or tempo. Note the variety it lends to the passage.

Play Record 12
Band 2
Tempo Variations

A naval intelligence officer recently warned that the United States risks "total war and destruction" by failing to supply our military planners with the latest data on the industrial war potentials of other nations.

Now try the passage yourself. Separate the different ideas

in the paragraph as you have learned to do, and then change pace from fast to slow as did the speaker on the recording.

This exercise can be overdone in order to achieve maximum practice in changing tempo. It will illustrate the powerful kind of variety which can be attained through changes of tempo.

TEMPO AND MEANING

Tempo can also illustrate meaning very effectively. Suppose you say very slowly: "I am so tired." Yes, you will probably sound tired. But now say the same phrase in a rapid and staccato manner. At best, you will probably sound a little out of character.

Now try saying: "Hey! That's great!" in a very slow and deliberate manner. Then utter the phrase very rapidly and with enthusiasm. It makes all the difference in the world!

From such an experiment, it can be easily seen that tempo plays a great part in properly conveying the meaning of words and phrases. In everyday life, we often express such phrases correctly through habit, feeling, or emotion. All too often, however, the technique is unused in formal addresses and public speaking.

TEMPO AND MOOD

Suppose you are speaking of a tragedy that has just occurred involving the death of several people. Feeling and emotion will guide you in such a case, and you will find yourself quite naturally speaking at a much slower rate of speed than normal. By the same token, if you are talking about an exciting football game or some similar thing in which your interest is great, you will speak more rapidly than usual. The follow-

ing recording will illustrate a change of pace due to a change of mood in the excerpt.

Play Record 12
Band 3
Tempo and Mood

There is no doubt that football is one of the great American pastimes. But there is an underlying tragedy connected with this fact. As each autumn comes and goes, in its wake is death. Last year, 58 young men—and boys—died as a result of football injuries. Such stories are legion in gridiron annals. However, the game gets more popular every year. It is said that everything has its drawbacks, and serious as the injury lists are every year, we'll probably go right on shouting: "We want a touchdown!"

Now try the paragraph yourself, changing pace where the sense or feeling warrants it.

SLOW TEMPO FOR EMPHASIS

In studying the pause, we found that we often slowed our speed of delivery both before and after pausing for additional emphasis. If emphasis is desired without making use of the pause, we can accomplish nearly the same effect by slowing only our tempo. This is important when we wish to emphasize certain phrases.

There is one important difference, however, in the technique of the pause for effect and the slowing of tempo for emphasis. It will be remembered that when using the pause, there was a slow-down both before and after the pause. In the absence of a pause, a slow-down for emphasis is followed by immediately accelerating the tempo.

The slowing of tempo for emphasis can be used in every type of talk and can, if desired, be substituted for the pause in many cases. The good speaker, however, will use both techniques as the occasion warrants.

Slowing down for emphasis is one of the oldest tricks of the clergyman as well as the teacher. In effect, the attitude of the speaker at such a slow-down is: "I want you to get this." It makes a good impression on an audience and gives great variety to a presentation.

Let us now hear an example of a slow-down of tempo for emphasis. Also note how the tempo is picked up immediately after the desired emphasis.

*Play Record 12
Band 4
Tempo and Emphasis*

How many things can we say about a man such as Charles Evans Hughes? So many that our very words become meaningless. Complimentary phrases and comments are all to the good, but there is one phrase that comes to my mind when I think of this man. Let us just say: "He served his country well." And that, ladies and gentlemen, is as fine a tribute as can be paid to any man.

Now try the excerpt yourself. If you find that it is natural to pause before uttering the important phrase, read the passage several times until you have mastered the slowing down of tempo in place of the pause. Actually, either technique is acceptable.

SPEED-UP TEMPO FOR EMPHASIS

We can slow our tempo for emphasis or speed up and achieve the same type of effect.

In the following recording, note the speed-up of the tempo as we come to an important point, and the subsequent slow-down which follows. You may note an increase in force which accompanies this type of change of pace for emphasis.

*Play Record 12
Band 5
Contrasting Tempo*

Nearly everyone has wanted to escape at one time or another. To get away from the daily humdrum, the routine, and the boredom is fine—but where to go is the question. Shall I tell you? Go to Hawaii! Land of make-believe! Yes, there you will find a land of sun and pleasure.

Try the excerpt yourself. Notice how the speed-up in tempo drives home the importance of Hawaii as the place to be.

TEMPO CHANGES IN A SERIES OF WORDS

Just as words in a series—such as apples, bananas, pears, and peaches—can be emphasized by using either pitch or force changes, they can often be deemphasized by increasing tempo.

In public speaking, it is often desirable to deemphasize words in a series by “tossing them off” at a rapid rate. This is particularly true when such words are not too important to the meaning of a phrase as a whole.

The following sentence is illustrative of this point:

There are many types of fruit which are edible;
such as, apples, bananas, pears, and peaches.

The important point about this statement is the known fact that “there are many types of fruit which are edible.” The

adding of the four examples is incidental and can be expressed as though the mention of them is merely an afterthought. Taking the sentence as a whole, no one should pedantically use pitch or force changes on each of the fruits. The mention of them should be done in a rapid manner with no emphasis given them, and as though you might be going to add “and so forth” after the word “peaches.”

This technique is known as “throwing words away,” and there are many occasions in public speaking when we should do just that. All too often a speaker, even the accomplished and experienced one, will give the same importance and value to every word in his talk. This is the very foundation of monotony as it quickly tires an audience.

In preceding chapters, we learned that words in a series should be accompanied by certain pitch or force changes. We must, however, have the judgment to recognize when it is necessary to use pitch and force changes. It is a good idea to ask yourself the question: “Just how important is this point?” Since there are many transitional paragraphs and words in any talk which are not important to the whole but necessary for clear meaning, it is well for a speaker to analyze his speech in advance and actually plan which parts of it can be more or less “thrown away.” The tool for achieving this is a quick speed-up of tempo.

*Play Record 12
Band 6
The Tempo Speed-Up*

Practice the following excerpt yourself in order to master this important technique.

An important precept of scientific management is the questioning attitude. In effect this means asking questions about the job to be analyzed. These questions should take the form of who, what, where, when, how, and so on. Yes, the questioning attitude is an important fact-finding technique.

MARKING FOR TEMPO

To illustrate the great importance of change of pace, first read the following paragraph at your natural rate of speed. Then read the marked version and note the difference. Let \longrightarrow denote a speed-up of tempo, and \longleftarrow denote a slow-down. Read both aloud, one immediately after the other.

The term materials handling is broad. It covers the movements of materials through stages of manufacturing, storage, and distribution. Its specific operations add nothing at all to the value of a product; hauling, pushing, carrying, lifting, stacking, and any other applicable means of defying gravity. Industry caught on to mechanizing materials handling shortly after the war. It never paid much attention to it before, first of all because unskilled labor was cheap. But costs have soared. In 1946, handling expenses alone amounted to about one-third of the country's manufacturing labor payroll, and some 80% of the workers who handled materials were doing it manually. Second, industry was preoccupied with building bigger and better production machinery. Now machine tool design has progressed so far that a new kind of punch press, for example, might save only a few dollars a day. A modern handling tool might save a hundred. Also, the fact has dawned that a machine or a machinist needs more materials faster in order to produce at a maximum rate.

* * *

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 rate.

—*Fortune*, June 1948

From your two readings, you can see that a change in tempo alone is another great variety-producing technique. Practice changing tempo frequently in your daily conversations as well as in your public speaking in order to gain facility with its usage.

SUMMARY

It is important that you find your natural rate of speed in speaking and make certain that you are not speaking too fast or too slowly.

Audience size plays an important part in how fast you speak. A good general rule to follow is: "The larger the audience, the slower you must speak."

Variation of tempo is one of the best methods of achieving fullest meaning in your speaking voice. It also lends meaning to many phrases and is a tool for setting the mood of a talk. You have found that you can slow down for emphasis, and also speed up for emphasis. An increase in tempo will enable you to "throw away" certain transitional phrases which are not important to the whole.

The exercises in this chapter should be practiced until you have achieved mastery of them and can apply them in both your conversation and more formal speech. Additional exercises may be found in Chapter XI.

IX

PRACTICAL APPLICATION AND REVIEW

GENERAL

You have now completed a study of the seven principal speaking techniques. While this program is directed toward helping you become a better public speaker, that is far from being its primary or sole objective. This book is devoted to a study of several kinds of practical applications of the basic techniques.

The same techniques of pitch, force, pause, tempo, and the like are just as apropos and perhaps even more useful in developing an interesting and persuasive voice for business and social uses as they are for public speaking. There may be many people in the world who have no desire to be public speakers—but the livelihood of other people depends upon their ability to speak effectively and convincingly. We have used some of the more typical as a basis for this review.

THE SALESMAN

A salesman who has acquired all of the important facts about his product, as well as the best techniques for selling it,

is still far from achieving maximum performance if he cannot use his voice effectively. He may be a good salesman without training in speech techniques, but such training can make his voice pleasant, arresting, or even commanding at times. How much better his sales talk will sound if the word pictures of his product are full of easy changes of pitch, pauses for effect, varying degrees of force, and the like. Without conscious effort, he will be able to speed up the conversation when it fastens itself onto unimportant details and slow down when benefits are being stressed.

Let's listen in on a brief sales presentation.

Play Record 13
Band 1
Sales Presentation

Voice 1: "I'll tell you, Mr. Black, I'd like to draw up an investment program for your family. Taxes are high today—even you with your three children and considerable exemption must feel the pinch of rising costs. We're a people living from pay check to pay check—so—what happens when our earning power begins to decrease? No one wants to stop working at 60 years of age—but we all know that our earning power begins to decrease from that time on. Now this plan provides for a level of income in line with your needs at this future period."

Voice 2: "Well-uh."

Voice 1: "One of the most difficult things in life is to face a reduction in one's living standard, but, unless we have invested wisely—that is exactly what will happen. Now, how can we invest wisely? Smith & Company of

Chicago have specialized in programs which will answer this need."

Voice 2: "How much is this gonna cost?"

Voice 1: "Remember, during the war, the bond payments which were deducted from our weekly pay checks? You didn't actually miss them at all. The same kind of arrangement can be made to deduct the cost of your insurance premiums—the painless way."

Did you analyze the basic attitude which the speaker reflected? It was one of confidence and assurance. Enthusiasm was also present. In fact, all the techniques of effective expression were noticeable in the speaker's voice. While you may not be a salesman, it will be good practice for you to read this excerpt in order to apply further the speech principles you have studied. It will help you gain greater facility with speech in conversational situations. Replay the recording and try to match the speech techniques of Voice 1.

THE CONFERENCE

Many businessmen spend much of their time in conferences or meetings in which policies, programs, and new ideas are discussed. The business conference, oftentimes, offers the best and sometimes the only opportunity for presenting ideas to the president or officers of a company. Such meetings are opportunities for all echelons of management and business life to sell ideas.

If a man wishes to present *effectively* his ideas before such a group, or any group, it is well for him to use good speaking techniques. Failure to speak well may spell the difference between acceptance and rejection of any idea. In situations of this kind, a man trained to use his voice effectively can make

the whole substance of what he has to say alive and interesting. On the following recording, note how a man trained in speaking techniques overshadows others at a conference.

Play Record 13
Band 2
Conference Speaking
Technique

Jones: "But I tell ya, the way we gotta sell this to labor is to show 'em how they'll make more money. That's what I say."

Brown: "Sure, give 'em more dough, whoop 'em up with a clambake. That's the way to sell anyone."

ALL TALK AT ONCE.

Jones: "Whatta you say, Johnson?"

Johnson: "The way I figure may be different. I say that labor is just as concerned about security as they are about wages."

ALL TALK AT ONCE.

Johnson: "Yes—this is true. Labor has as a goal a higher purpose than just money and more money. They want something for tomorrow, call it security if you will. It means more to them than just a pay check."

Did you spot the speaking techniques which Johnson used? In order to attract attention to what he had to say, he first made certain that his pitch was distinctly different from that of Jones, who had spoken just previously. He then proceeded with what he had to say, using good variety-producing techniques of force. This had the effect of drawing attention to what he had to say, and it can be made use of in any business or social situation. In his second break-in, he used the expulsive degree of force, which is commanding in nature. Then,

when he had gained attention, he again continued in an easy and natural manner.

Listen to this recording several times and then use the same techniques the next time you are engaged in a group discussion. They will help you gain a more commanding place in such discussions.

THE LAWYER

The courtroom lawyer who cannot speak well is at a great disadvantage when facing an adversary who has learned to bring great variety to his presentation. Through some force here, an inflection there, and the use of pauses and pitch changes, a lawyer is able to sway a jury—often in the face of concrete adverse evidence. The late Clarence Darrow, one of our great trial lawyers, is a good example of one who used speaking techniques to successful advantage. He won cases in which much evidence was against him by using his wits, knowledge, and nearly every persuasive speaking technique.

Listen to the contrasts in the following excerpt. It is sprinkled with nearly every technique of expression. Mark it according to the techniques used. Then practice the excerpt yourself in order to achieve similar effect.

Play Record 13
Band 3
Contrasts in Techniques

Ladies and gentlemen of the jury, you have heard the evidence. The hatchet, the cab driver's testimony, the broken laws, and the careless abandon of the defendant—give us a preponderance of evidence in this case. Evidence that is unquestionably in favor of the plaintiff.

If there be any justice, any desire for order, any human understanding, and if you want to prove to the world that a wilful disregard for the laws of decent society cannot go unpunished—then you must deliver a verdict of guilty against the defendant, William A. Crossman. Knowing you to be honest and conscientious men and women, I rest my case.

THE PROFESSIONAL MAN

Nearly every successful professional man—engineer, doctor, technician, and so on—is called upon at one time or another to present technical papers before a group of colleagues. These papers are often coldly factual and sometimes a bit painful to follow. A poor presentation may have the effect of actually lowering the prestige of the speaker.

But facts, no matter how seemingly uninteresting or dry, can be made warm and appealing by using the principles of effective speaking.

Let's hear an example of a rather wordy report which has been made interesting. After listening to this passage, mark it for effective speech techniques. Practice it until you can achieve the same effect as the recorded version.

*Play Record 13
Band 4
Effective Speech
Techniques*

Because the majority of the people under the historic conditions of class privilege have been denied this basic right, democracy insists that the position of men in society must rest on a basis of essential equality. Any form of discrimination that would subject some individuals to an inferior or unequal

status is considered a violation of the democratic spirit. Each person is to be regarded as a worthy end in himself, not as a means to another end.

THE VERBAL REPORT

We all know men who do excellent work in their own special fields but who fail completely in making verbal reports of work to their superiors. They may plan everything they will say and the order in which they will say it—then fail miserably when they actually make their reports. This goes much deeper than nervousness or stage fright. It is the result of not being able to use their voices as instruments to transmit their ideas effectively. Nervousness, of course, may be present, but why? Simply because the man hasn't the confidence in his own speaking and persuasive abilities? No, but because he hasn't the specific knowledge of what to do to improve his speech. With such knowledge and assurance, he will experience little lack of confidence.

In the following verbal report, the first speech of "Williams" is hesitant and poorly presented in every respect. His second speech is smooth and assured.

After listening to the recording, analyze both paragraphs in order to more clearly understand the principles of both poor and good presentation technique.

*Play Record 14
Band 1
Poor and Good
Presentation*

Smith: "Come in, Williams. What about this idea of yours—teaching psychology to

our supervisors? Why do you want to do it?"

Williams: "Well, sir, it's like this. There are a lot of human relation programs which tell us how to handle people. Most of them give us a number of popular means of arousing interest—these take the form of asking the person we wish to influence a lot about his hobbies, children, and so on. And they leave it at that. Tha—that's the trouble. What do such programs tell us about supervising others?"

Smith: "Well, what do you propose?"

Williams: "I say—if we teach our supervisors the principles of psychology, we can tell them how to supervise each man according to his individual differences. One man may be motivated to do a job because of the prestige involved in completing it. Another may do the job for the money involved—while still another may do it out of pride. If we really know these things, then we can do a better job of managing."

How often we hear verbal reports similar to the one illustrated on the first part of the cutting and how few times we hear one as smooth as the second. But with practice and the application of the proper techniques, it can be done.

For practice, write out a few notes on some subject upon which you might be called to make a verbal report. Think over what you will say, and then say it, applying the principles which you have learned in this program. You will need to practice for a smooth continuity of ideas, also making certain that you use pitch changes, pauses, force changes, and the like. This will be good training for your future impromptu verbal reports, as such reports are not generally read.

PROFESSORS AND LECTURERS

The old saying, “He knows his subject, but he can’t put it across,” is sometimes applied to professors and teachers. At any rate, many do spend years studying the many phases of their subjects, receive masters degrees, doctorates, and so on. Then what happens? Someone far less qualified comes along and manages to sway groups or students far better than the man who is better qualified to discuss important questions.

This is a common occurrence, yet it is a minor tragedy that the elements of speech should create a barrier between brilliant professors and those whom they would teach.

Here is another example taken from life. Note how tempo and pitch changes can add subtle interest to a not-very-funny joke.

Play Record 14
Band 2
Tempo and Pitch

“It seems that there is a crack in everything that God has made.” I have just quoted Emerson. Even the Greeks, during the time of Plato, realized the truth of this statement. Plato’s Republic was not a republic, it was not democratic—for he realized that there are cracks or weaknesses in man’s nature, and felt that all power in a state should be given to the one man who was most perfect. These same flaws of nature are apparent today. For instance, why do we find holes in Swiss cheese when limburger needs the most ventilation?

Try this excerpt and attempt to achieve the easy approach of the voice on the recording.

CASUAL CONVERSATION

Many more examples of the need for applying good speech techniques could be cited. They are virtually endless in number. Suffice to say that there is no one in our entire business and social world who will not find his work made easier and more impressive by learning to speak more effectively.

Today, there are many books on personality improvement, how to improve conversations, and so on. All tell us what to say; few tell us how to say it.

The principles contained in this training program have dealt with "how to say it." Let us hear the effective speaker in casual conversation. What Bill has to say is neither new nor different, but how he says it guides the entire conversation. Watch the script and listen to Bill's voice.

Play Record 14
Band 3
Guiding a Conversation

John: "It's a darned shame."

Joe: "It sure is. I can't imagine anyone falling for that Communist stuff."

Bill: "Their methods are subtle and they plan well."

Sam: "Yes, plenty of us unsuspecting guys have been taken in by their plans."

John: "Sure, guys who feel that the old U.S.A. is a grand place."

Bill: "But they're soon ready to exchange a land of abundance for one which gives little and takes all from the people."

Sam: "I like to wear shoes—they don't have enough to go around in Russia."

Joe: "They don't have any bathtubs, either."

John: "My kids would like that." (ALL LAUGH.)

Bill: "And they even take advantage of our sense of humor. But you can't laugh off our standard of living."

John: "In spite of the faults of our system—it still works better than theirs."

Joe: "Yeah, and we're all more prosperous than ever before."

Bill: "And another great difference between us and the Russians is the spirit of our people. We encourage our kids to use their wits and their ingenuity. That conditioning results in an adult population which searches constantly for new and better ways of doing things."

Once more, we have heard an example of how good speech can make our conversation more commanding and interesting. In summary, we can say that if we have learned to reflect proper attitudes, we shall be able to match the moods required to make our presentations effective. Good pronunciation will bring polish to our speech as well as variety. Reading for meaning stands us in good stead in our many business relations which involve reading materials to others. The application of pause, pitch, force, and tempo to our speaking will command attention and make us more dynamic in our human relationships.

As a final point, if someone asked you to read the well-known opening paragraph from Charles Dickens' *A Tale of Two Cities*, how would you do it? First, mark the script for effective expression, then read it. When you have brought as much variety to this excerpt as you possibly can, play this recording to check your progress.

Play Record 14
Band 4
Effective Expression

A TALE OF TWO CITIES

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or evil, in the superlative degree of comparison only.

MAINTAINING GOOD SPEECH HABITS

This session was designed to assist you in applying what you have learned in this program to typical situations. While it has been no more than an appreciation session in application, it will point the way for practical usage. So often people who make remarkable strides while actually studying a speech program revert to former habits once the study program is completed.

It will stand you in good stead to review often the various elements of expression which you have covered in this training program.

X

PRESENTING AND ORGANIZING IDEAS

PREPARATION OF A TALK

There has been a great deal said in previous chapters about expression. The purpose of our training in expression has been to gain greater skill and ease in using these techniques effectively in our speech. Perhaps you have already sensed that there is no "one best way" of applying the techniques of pause, pitch, force, and the like. There are certain ways of expressing ideas that are better than other ways. The principles taught in this program are generally applicable to any situation or group. You will find, however, that certain techniques are more appealing to some audiences than others.

Always keep your prospective group in mind when preparing or practicing a talk. The closer you can come to matching your moods, attitudes, ideas, and expression with them, the more you will be accepted as a good speaker. Exercise as much foresight in this regard as possible.

As you have learned, expression is a number of small techniques that make for exactness in expressing ideas. Because of this, it is well to *write out your talk completely before giving it.* Practice the pitch changes, changes of tempo, pauses,

and the like until your words seem to flow naturally. Continued practice will be a memory aid so that you will be able to refer less and less to your text and concentrate primarily on your ideas and the expression of them. Learn to read several words ahead of your place in a script. This will enable you to keep maximum eye contact with your group.

Another means of preparing for a presentation is to practice your expression of speech ideas in ordinary conversation. Note the reactions of your listener and thus gain confidence in what you are going to say to people like him in a group.

Most speakers find it helpful to read a talk aloud just prior to giving it. By doing this, they establish proper attitudes as well as fix in their minds the techniques of expression which they plan to apply in different situations throughout the speech.

WRITTEN SPEECH? USE NOTES? JUST TALK?

The most enviable speaker in any situation is the one who presents a well-organized talk without script or notes. The apparent ease with which accomplished speakers do this has deceived the amateur. He wants to start that way, not realizing that back of that polished speech is probably a wealth of experience with the subject and often a written script. You may have an established preference for your own speaking, but most experts advocate that development along this line be accomplished in three steps.

First of all, every talk should be written out completely before being presented. The very writing down of an idea helps to clarify it and impress it more vividly upon the mind. This complete text should then be used at the initial presentation. Winston Churchill speaks from a complete script;

Franklin D. Roosevelt used a script. Their wartime messages, although epoch-making, were presented only once. Properly presented, there is no disadvantage to a speech which is read.

Secondly, if the speaker uses the same talk or essentially the same material for presentation to other audiences, he may find he can condense his script into a series of notes. He refers to these notes as often as necessary to keep the same organization of ideas as was used in the original.

Repeated use of the same material and the notes will lead the speaker into the third stage. He will appear on the platform and be able to give a finished performance without script or notes. To the unpracticed speaker, there will seem to be "nothing to it," but this is a characteristic of every artistic performance.

All this adds up to work, but the success of any speaker will be in direct proportion to the effort expended. If you use this method, you will have that feeling of confidence which thorough preparation can produce. You will be brief as possible and not waste words because of fumbling for ideas. You will be logical because you have organized your ideas before talking. Your talk will have listener appeal because you will inspire confidence. Your immediate attention can be given to using the best speech techniques for presenting the major points in the most acceptable language form.

BITS OF DRAMA

Effective speech is dramatic speech. Fortunately, bits of drama, if used correctly, are relaxing to both you and your group. Let's take a typical example.

One speaker, who is famous throughout the country, always takes time between his introduction and when he begins

speaking to remove his coat. The effect is that of relaxation for the group, for they feel that they are going to listen to a regular fellow. While not recommended for all occasions, this device can be effective before some types of groups.

Other speakers like to leave their secure place behind a lectern or rostrum and talk directly to their group. Such an action often reflects intense enthusiasm.

The phrase "the show must go on" is one that is good to remember. Generally speaking, in spite of any mistakes the speaker might make or any interruptions that might occur, the speaker should, when possible, ignore such upsetting circumstances and continue as if nothing had happened. Many times, when a speaker tries to correct a mistake in grammar or the expression of an idea, he merely calls further attention to his mistake.

People like popularized phrases such as "win the peace." Such slogans can well be repeated in a talk at an appropriate place. If properly spaced and timed, they are most effective.

And this matter of timing is the essence of an actor's art. Timing your ideas, pauses, gestures, and the like brings the added measure of effective expression to speech. Many of the techniques learned in this program have to do with proper timing of the expression of ideas. Use them according to your best judgment.

One important bit of timing has to do with beginning a talk. Never rush into a speech situation. Wait until you have the group's attention. You can even call for it if absolutely necessary. Then wait longer than you think you should before starting.

Conflicts are always interesting and can be used for dramatic effects. Capital and labor, democracy and communism, the struggles of the talented, and the like all attract attention

and give additional interest value to a talk. Point out the obstacles to be overcome and present ideas on ways and means to overcome them.

All people have ideas which are nostalgic to them. The old swimmin' hole, mother, the Boy Scouts, and many other things that impressed us as young people continue to have a great sentimental appeal to adults. Tying in important ideas with such items gives them a dramatic influence which is quite effective.

Of course we can "ham" through attempts at the dramatic if care is not exercised. Be sure you have developed skill in using these effects before you use them and do not overdo them. It can be said, however, that a developed sense of the dramatic, based on a sincere effort, can be a great help to any speaker.

RELAXATION

There are many purposeful speaking techniques which offer opportunities for relaxation—a deep breath during a pause, a gesture on a word or phrase, removal of one's coat, walking to and from an easel or blackboard, shifting position from one side to the other of a lectern, and the like.

As long as such motions are deliberate and accomplished with ease, they will be both effective to the group and relaxing to the speaker. It is necessary, of course, to guard against the release of nervous energy in a distracting, excitable fashion. Don't worry your group with your own relaxation exercises, such as twirling watch chains, fingering chalk, taking off and putting on glasses, and other mannerisms of this sort.

Here again, we must guard against extremes. The speaker who is too relaxed may be sloppy and irresponsible about his presentation. The speaker who is too stiff or taut cannot do

his best. You may find it helpful to do some stretching exercises before appearing in front of a group. Another suggestion is to whisper the first few lines of your presentation just before making it. Many professional speakers find this relaxing.

Remember, easy does it, if you know what you're doing.

NERVOUSNESS AND STAGE FRIGHT

At some time or another, nearly everyone has experienced the physical symptoms of stage fright. They occur when a person knows that he will be observed by a group and that he will be expected to do a job of speaking which requires special skill. This often causes a feeling of inadequacy—or stage fright. These symptoms are usually present to some degree in all performers, and though they may be minimized with experience, they never seem to disappear completely. On the other hand, a healthy respect for one's audience can be a spur to good performance.

Stage fright is generated from the same source as other fears. Confidence against fear is built through knowledge, skills, and techniques. Man fears those things which he doesn't understand. In speech, he fears the unfavorable comments of the group, putting his mind on parade, and sometimes his own lack of ability. Speakers can take a tip from military training on overcoming fear. All of the members of the armed forces were afraid or evidenced fear before going into combat. Those who weren't afraid constituted a small minority of all servicemen. The benefit of their training, however, came to the fore when they got into combat. They soon remembered their training experiences and their in-

grained habits took hold. Then, even though they were nervous, they did a job.

Speaking is no different. We practice in simulated surroundings and then do a good job before an audience. Here are some hints that may be helpful in overcoming nervousness or stage fright.

Go over your presentation alone until you are sure of it. Keep in mind some ad lib remarks which you can make if you need some time to organize your thinking. Remember that your group wants you to succeed. It is a matter of empathy. Empathy is "the ascription of our emotional feelings to the external object which serves as their visual or auditing stimulus." Your group has projected its thinking with yours just as you project your personality into that of an actor on the screen or stage. They want you to succeed.

Perhaps it may be helpful to keep in mind certain criteria of correctness. Listen to the professional speakers on the stage or radio. Compare your presentation with theirs. You may not be too bad by comparison; and remember, you're not a professional speaker. Sometimes you are successful because your speaking style is different, natural, or not completely polished.

Above all, have or gain confidence in your own ideas. You must first believe an idea yourself before you can convince others of its validity. Check your ideas with others. Note their reactions—and this is an important tip—some ideas, words, or phrases have more appeal than others. Profit by your experiences in using them and retain those which bring the most favorable reactions.

Be ready for hecklers. Fortunately, heckling is not an established custom in the United States. A speaker in England must continually worry about interruption by members of the

audience. Your hecklers, if any, will come to light during the question period. Usually people ask questions to help clear up their ideas. Pause, collect your thoughts, then give as complete an answer as possible. In many cases, you can anticipate the questions that are likely to be asked and be ready with your answers almost immediately.

Good advice to any person who wishes to attain proficiency in speaking is to make many speeches. As with all skills, you learn to use techniques by understanding and applying them. Many times, you will find yourself using abilities which you have never previously developed.

One manifestation of nervousness is excessive clearing of the throat. Usually, the speaker does this more often when nervous than otherwise. It can become a habit and is quite distracting to a group. If you tend to "fog up" naturally, it is well to clear your throat in advance of your presentation. But keep throat clearing to a minimum when in front of a group.

In the final analysis, it is most important to remember that when you have a talk to deliver, you have a job to do. Face it with determination and the desire to accomplish your objectives. In most instances, easy does it—just as in all matters of applying skill. It has been said that the essence of perfection in public presentation is the apparent ease with which one performs. Strive for outward calmness even though you are intensely excited and use a great deal of energy to get your speaking job done.

If you have acquired certain skills in speaking, you will have a desire to put them to use. The techniques you have learned in this program should do more to develop your confidence *than all the old bromides and words of advice which are so prevalent today.*

POSTURE IS IMPORTANT

People tend to put a great deal of emphasis upon the personal appearance of a speaker. This does not mean that anyone less handsome than movie actors or actresses cannot become effective speakers. But it does mean that one must watch certain distracting elements of dress or manner when talking to a group.

First in importance is the stance of a speaker. The person who insists upon standing at rigid military attention is as distracting as the one who slouches over a lectern or rostrum. All movements should be easy and purposeful. If you wish to emphasize an important or confidential point from the side of the speaker's stand, do it slowly and deliberately.

Most speakers find that certain kinds of movements fit their personalities better than others. The days of affected motion are past. Use those which come easily to you and your audience.

Never make a half-hearted gesture. In pointing the finger, make sure that the finger is reasonably straight; and use the index finger. Gestures with the whole hand should be made with the hand straight and all fingers straight and extended. Never make a gesture as if you wished someone else were doing it for you. As a drama critic once said of an actor who played the part of the king in a play: "He played the king as if he were afraid someone else would play the ace." In other words, if you must use a gesture of any kind, then do it with authority.

In the future, whenever you hear a speaker, make certain you notice how he handles himself as to posture and gestures. You may profit by his mistakes or example.

EYE CONTACT AND WALL WATCHING

Many speakers have difficulty in concentrating upon their ideas and the audience at the same time. They are more concerned about phraseology, organization of ideas, and the like when speaking to a group than when talking to individuals. They may tend to concentrate upon what they are saying and forget about their audience. The tendency to look away from group members we shall call "wall watching."

One of the best effects in a presentation is gained through the eye contact of the speaker with his group. Many good speakers will tell you that they try constantly to look at one of their listeners. When they shift their eyes, it is from one group member to another. An additional hint that helps the speaker to gain confidence is to watch those people who are giving you favorable reactions—their nods, smiles, and other expressions of approval.

If it is necessary to use a script or notes, the speaker should try to spend as little time as possible in looking at them. Being thoroughly familiar with the notes or script is helpful in this regard. Many times, the height of the lectern or speaker's stand is an important consideration in keeping eye contact with the group. If possible, the lectern should be high enough so that notes can be read without any vertical movement of the head. The speaker should have to do nothing more than just drop his eyes and then glance back to his group.

Sometimes the speaker doesn't look at his group because of his lack of preparation. His wall watching only accentuates his lack of confidence and makes the group feel ill at ease. It is important that one guard against building a habit of wall watching as it is extremely difficult to break.

It is important to use discretion in this matter of watching a group, for at the opposite extreme of wall watching is glaring or staring, which can also make members of an audience feel uncomfortable. Group attention should be attracted through your shifting attention from one listener to another.

THE CRITERIA OF CORRECTNESS

You will usually want to know whether your talks have been successful. Check your ideas with others before you present them to a group. As we said in Chapter III, "Expressing Ideas and Meaning," speech should always be the means of expressing appropriate ideas. Speech is not an end in itself, but a means to an end—the effective presentation of sound ideas. Test them for soundness before using them.

Watch your audience as you progress through a talk. Note the over-all effect of your words upon them. Are they following you? Through experience you will learn whether the right number of nods, smiles, and the like are being evidenced. Audience reaction is something you learn to sense. And it can often be sensed through noting the physical reactions of your listeners.

As you studied the elements of expression, you probably found yourself carefully analyzing the speech of others. It probably gave you confidence to find that many people in positions of authority do not use their words to good advantage. Perhaps you had urges to point out to them more effective ways of saying things. You have established some criteria of correctness through your training in this program.

Most members of your group or audience will hesitate to tell you face to face about the poor qualities in your presentation. They will, however, usually point out the good features

of it. You will probably best learn the truth, in terms of specific criticism, through round-about remarks from your associates who are trying to be helpful. It is unfortunate that such face-saving tactics exist. They no doubt indicate the lack of ability on the part of most people to make positive criticisms of your speaking. The untrained critic usually puts all talks into certain definite categories, such as good, bad, or all right. These words do not constitute any kind of a valid criticism, nor are they very helpful.

One more observation about the correctness of speech. Your ideas should flow together in order to make sense. A talk has to move smoothly from one important point to another. It must be logical or it will not be acceptable. Make sure that your talk "gets somewhere"; and take your listeners along with you.

CONSTRUCTIVELY CRITICIZING THE BEGINNER

(A note to instructors, teachers, and critics)

People are usually sensitive about making speeches. Adults especially dislike being criticized in front of other people. For these reasons, it is necessary to be careful in coaching others. While our suggestions must be personal, it is important to evidence the attitude that, "anyone can make such errors." Sometimes specific criticisms can be made in a general form to a group. If several members are using stopgaps, for instance, treat it as a collective error instead of pointing out anyone in particular.

At this point, it might be well to mention the positive attitude. All people have both good and poor qualities in their speech. Build student confidence by complimenting them on their good qualities, such as voice quality, stage presence, and

the like. Be sure, however, to compliment only on those qualities or techniques which are good. The instructor as well as the student should consider shortcomings as opportunities for improvement. Attack them as such and much of the personal sting of adverse criticism will be absent from your comments.

Much of the fear of a student has to do with merely being in front of a group. This can be counteracted by having the student stand in front of the group while you give him last minute instructions before he speaks, as well as when you question him at the end of a presentation. The quickest way to overcome fear is to face it and become familiar with the elements you fear.

It is well to keep in mind that levels of accomplishment in speech are not the same with all group members. Students with little or no experience can improve tremendously and not reach the starting level of students who have had some experience. Special aptitudes and talents show up quickly in a speech group, and each student must be given much individual attention. Speech must be taught as a diagnostic subject—diagnose difficulties and prescribe the proper exercises to help overcome them and learn skills.

Speech is a skill subject. Special techniques are learned by doing. Continual drill and practice bring improvement in this field. Group drill is a good method of learning the elements of expression. When all group members speak together none need fear the embarrassment of the beginner who needs to develop control of his voice. All of the speech techniques in the program can be practiced both individually and in groups.

The classroom is really a laboratory for better speech. Student recitations give the learner experience in being on his feet in front of a group, and he can practice his new techniques in an atmosphere of reality.

While the learner is practicing special and separate techniques, the instructor should be closely analyzing the student, his problems, aptitudes, and habit development, with the idea of applying all of the exercises in this program to maximum advantage.

ORGANIZING A SPEECH

Little has been said in this program about organizing original thoughts and ideas so that they form a total speech. There are so many books written on the subject that we have concerned ourselves purposely with *how* to say things and not *what* to say. There are a few important principles of speech organization, however, with which you should be familiar. Some of the more important are:

CHOOSING A TOPIC

SETTING OBJECTIVES OF A TALK

USE OF INTEREST-GAINING TOOLS

THE GENERAL PATTERN OF ORGANIZATION

THE SUMMARY

No two speakers ever use the same specific methods of preparing a talk. There are many ways of accumulating ideas for a presentation. Some people like to let a speech grow on them. They get an idea for a topic and then collect ideas from friends, newspapers, radio programs, books, magazines, and the like until they feel that the time has come to organize their talk. Other people, who are to talk on a familiar topic, will write out an outline and then insert illustrative ideas into it. Some people prefer to organize their speeches mentally, to fill their minds with ideas, and then speak extemporaneously. It matters little what your organizational methods may be. Follow the one that makes you most effective.

In most cases, however, the best organization of ideas will come from a complete writing of your talk in line with the important principles listed above.

CHOOSING A TOPIC

Effective short talks are usually built around one important idea. This is necessary because it takes time to develop a thought. Audiences are not impressed with a series of generalities. In order to stay within the normally allotted time of twenty to forty minutes, determine a key idea for your talk and build your speech around it.

It is well to keep in mind that a listener seldom knows as much about a subject as the speaker, nor does the listener have the same slant on a subject as the speaker. It is necessary, therefore, to expand any idea which is presented. For this reason, the main topic should be carefully selected so that it embraces the problems or points which you want to develop.

Never try to impress your audience with a broad background of knowledge and experience. Do a complete job on a single point and you will gain greatest audience acceptance.

SETTING OBJECTIVES OF A TALK

Most people give little thought to the objectives of their talks. A clearcut objective or objectives will help you in organizing and presenting your talk. Talks are usually made:

TO ENTERTAIN

TO INFORM

TO INSPIRE

TO CONVINCe OR WIN BELIEF

TO STIMULATE TO ACTION

People are entertained by the humorous, the new, the novel, the startling, or the unusual types of human happenings. Most audiences are interested in facts or information which may help or hinder them. Informative talks may employ elements of entertainment in order to make them more interesting. Inspirational talks are often made by ministers, politicians, and other leaders who play upon the emotions of listeners. Appeals to ideals, memories, and high purposes fall into the inspirational category. It was the purpose of the old style oration to convince or win belief. In order to do so, a major premise was set forth and many reasons and much proof was presented to sway audience reaction in favor of the proposition. Such talks usually ended with emotional appeals. Traces of this same technique are used in talks aimed at stimulating to action. In such a talk, a specific action is recommended rather than a premise set forth, and all speech techniques are used to point the way for concerted action.

All effective talks should be designed to serve some well-defined objective or objectives.

USE OF INTEREST-GAINING TOOLS

The statement has often been made that any subject can be made interesting. Many types of material can be inserted into a talk to serve this purpose. While some subjects have more interest value than others, the same tools can be used for any subject. The central idea can be amplified and made appealing through the use of some of the following tools:

STORIES—that illustrate a desired point

EXAMPLES—those things which are known to
the group and similar to the point you want
to make

REASONS—pointing out the logical progression of events

PROOF—evidence to support an idea

VISUAL AIDS—more and more speakers are using charts, slides, models, etc., to add interest to their presentation

NARRATIVES—a series of related events

DESCRIPTION—a description of something or someone

TIMELY ITEMS—selections from new or current developments

Any of these interest-gaining tools can be used in a presentation. They should be apropos and not dragged into a speech without valid reason. Their proper use will help assure listener appeal.

THE GENERAL PATTERN OF ORGANIZATION

After you have selected a topic, chosen your objectives, and generally determined what to say and what interest-gaining tools to use, you are ready to develop your speech outline. Here is a typical outline for a speech. There are many kinds and types of outlines, but this one should suffice for most talks.

THE SPEECH OUTLINE

1. Topic—Adult Education
2. Objective—to point up the differences between adult education and youth education
3. We are becoming a highly educated country—
 - a. More people in school than ever before—colleges

- and universities are overtaxed to meet the demand
- b. Story of "Apartment for Peggy" (*a motion picture*)
 - c. Example—few day laborers are available today because of high educational level of United States
4. Adults no longer feel self-conscious about going to school—
- a. Industrial foremen are proud of their JIT, JMT cards
 - b. Night school registration is up
 - c. College extension programs are in great demand
 - d. Presidents and executives are taking industrial training programs before releasing them to their subordinates
5. Better curricula and trained teachers are badly needed—
- a. Quote from "General Education in a Free Society" statement that few teachers and little teaching material are available
 - b. Adults more difficult to teach than young people
 - (1) Because of their experience—GI's heckling college professors
 - (2) Demand practical material and specific answers
6. There is much work to be done—
- a. To meet the demands of a society which has increased its average life span
 - b. To help adults take advantage of their opportunities

THE SUMMARY

One should always plan the conclusion of a talk in advance. It should be in the nature of a summary. It is difficult to sum-

marize what you have said in a few moments unless you have planned it ahead of time or have it on notes. Strike home your main points with a summary. For instance, an outline of the summary for the talk plan just developed might be:

7. Summary—

- a. The high standards of education in United States has brought out the need for adult education
- b. Adults like to go to school and are generally good students
- c. We should organize to meet this need
- d. Perhaps our high educational standards go hand in hand with our high standards of living

The speech outline has often been compared to the islands in an ocean. The islands are the main points and the distances between must be filled with material that can be presented smoothly and effectively. Such preparation and organization pay the best dividends to the speaker.

SOME “DO’S” AND “DON’T’S” OF PRESENTATION

This book has been full of “do’s” or constructive suggestions in the field of expression. Every good speaker uses these techniques.

To highlight the techniques of good and poor presentation, the following general rules should be observed:

DON’T’S

- 1. Do not hurry into a presentation.

DO’S

- 1. Pause, wait for attention, look at your audience, look pleasant, reflect confidence, before speaking.

DON'T'S

2. Never apologize, be-little, or make comments about your presentation.
3. Don't hurry.
4. Don't waste words.
5. Don't ignore your audience through wall watching or other lack of contact.
6. Don't be lackadaisical.
7. Don't distract your audience through weaving, doodling, and other unnecessary movements.
8. Don't stop to remedy a mistake.
9. Don't rush if your audience interest begins to wane.

DO'S

2. Introduce topic clearly, without hesitation, and begin.
3. Give your audience time to accept you.
4. Say what you mean, without being wordy.
5. Pick out people in your group and talk to them.
6. Be enthusiastic, get a kick out of your presentation.
7. Make only purposeful movements.
8. Keep going—the show must go on. Stopping or repeating will usually only magnify your error.
9. Overemphasize one of the basic expression techniques, such as pause, pitch, force, and the like. This will re-focus their attention on your talk.

DON'T'S

10. Don't let a speech run down.

DO'S

10. Build up to a climax—then use a few well-chosen summary statements and quit.

Finally, and most important, use all the techniques of expression which you have learned in this program.

FINAL RECORDING

The excerpt, "Consider Britain's Greatest Asset," is one that lends itself to trained interpretation. You can use all of the elements of expression in this selection. Listed below are the standard markings which we used in this program.

/—Pause to separate ideas and to aid in natural breathing

//—Pause for emphasis

✓ —Upward inflection

↘ —Downward inflection

— —Level inflection

∩ —Circumflex inflection

✓ —Upward slide

↘ —Downward slide

~~~~—Effusive force

———Expulsive force

====—Explosive force

→ —Speed up

← —Slow down

It is well to limit the number of markings used in a script. The excerpt is marked for only the most important changes

in meaning. You may want to change some of the markings to suit your own special speech skills. Make such changes as are natural and seem necessary for your best presentation.

When you are sure that you can read the excerpt with maximum expression, have it cut on the remaining side of the record you cut at the beginning of the program. A comparison of the two cuttings will give you a good measure of your progress in this program.

### CONSIDER BRITAIN'S GREATEST ASSET

The prophets of doom/are again predicting the decline and fall of the British Empire. Perhaps they are right/this time. No civilization lasts forever; history does not necessarily repeat itself, and totalitarianism is a new menace/in the world.

But it is well to remember/that Great Britain has  
~~~~~  
gone through other crises/as bad as this one.
~~~~~

In 1649, Cromwell's government saw its authority flouted, its navy paralyzed by mutiny, its colonies rebellious, its prestige at zero, while Holland, France, and Spain contemptuously wrote it off/as a third-rate power.

In the days of William Pitt the Younger, the American Colonies seceded from the Empire; the whole world ganged up against Britain; there was an economic crisis. Pitt said: "There is scarcely any-  
~~~~~


thing around us/but ruin/and despair.”

The period that followed the Napoleonic wars was
a time of dreadful misery and unemployment, and
the 19th century began under dark auspices. In the
1840's—"The Hungry Forties"—Disraeli was to
say: "In industry, commerce, and agriculture there
is no hope." Yet within his lifetime Britain achieved
a supremacy of world trade and power unequalled in
history.

Dizzy heights/and the depths of despair—but al-
ways, time and the British character worked their
magic, turning misfortunes into new glory. If the
British are today beaten beyond hope of recovery,
they do not know it/any more than they did after
Dunkirk. It will be time to dig the grave of the
British Empire/when Britons cease fighting so con-
fidently and courageously. If that day comes,//his-
tory will write on the tombstone:/"Here/lies/
Western/civilization"—//and we shall all/be buried/
in its ruins.

—Herbert L. Matthews, *Reader's Digest*
(Condensed from *The New York Times*)

XI

SUPPLEMENTARY EXERCISES

INTRODUCTION

This chapter is to be used in connection with your regular study of the basic techniques of expression. You may feel the need of more practice in expressing attitudes, reading for meaning, pausing, making pitch changes, and the like. A few suggestions are given concerning the general use of these techniques. Refer to your basic program for detailed explanations of them.

CHAPTER I

EXERCISES FOR ATTITUDES BEHIND SPEECH

Here are several excerpts which lend themselves to the expression of certain basic attitudes.

THE ATTITUDE OF CONVICTION

You are to read the following two articles with great sincerity. Your attitude should reflect the idea: "This is serious and should be considered as such by each and every one of us."

PERSISTENCE

Put a man in the grease pit of a locomotive round-house and give him Persistence and he'll come out Walter P. Chrysler. Make him a cellist in an orchestra touring South America and give him Persistence and you'll have Toscanini. Make him a country schoolteacher in Ohio and give him Persistence and you'll have Charles F. Kettering. Give him a job in a bicycle factory and season with Persistence and you'll have William Knudsen. Give him a job sweeping out a country depot in Nebraska, add Persistence, and you'll have William M. Jeffers, president of the Union Pacific.

—Homer Croy, *Coronet*, May 1948¹

UPGRADING THROUGH PERSONAL AUDITS AND FORECASTS

It is a tradition in American industry, and a matter of policy with most companies, to fill vacancies in the organization by promotion of qualified employees. The great majority of executives have attained their present positions through a succession of promotional steps. In fact, it is safe to say that the success of many companies is directly attributable to this policy of internal promotion. Companies do not prosper under a changing succession of control. One way to success is found in long tenure of administrative service by capable executives.

A policy of internal promotion is not, of course, unchangeable. A judicious infusion of new blood may be desirable as a safeguard against the degenerative effects of inbreeding. New product developments, new processes, or the addition of new staff functions may require the recruitment of personnel from the outside. In such cases there is no particular problem. The necessity for such action is under-

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standable to a company's employees. If, however, the decision to recruit from the outside is involuntary and the result of failure to anticipate organizational needs and to give capable employees the requisite training, a problem does arise. Incentive is stifled. Morale is lowered. Unnecessary readjustments must be made.

—Wilbur M. McFeely

THE ATTITUDE OF SYMPATHY

Try to express the attitude, "Let us be thankful for what we have—many others are not so fortunate."

It is always difficult to put yourself in the other fellow's shoes—to see his problems as he sees them; to appreciate his outlook which has been conditioned by years of hard knocks; and to compromise your convictions with his. Grandma used to say that if we hung our troubles on a clothesline we'd all run after our own. Perhaps a little more of this kind of philosophy would not go amiss in this selfish age.

THE LAND OF PLENTY

It is easy to become complacent in a land of plenty. Our chief concern is to select the goods we want from our storehouse of plenty. We strive to increase our already abundant standard of living. As a natural corollary we desire more pay for less work. Withal, we are a young and vibrant people who aim to create a society of ease and comfort.

Yet just a few thousand miles from our shores are millions of people who have never eaten a square meal; people who wear their shoes on special occasions and go barefoot most of the year; folks who are disease-ridden and subject to scourges of destructive germs. We send money and materials to them as tokens of our feelings of brotherly love. It might be better if we taught them our philosophy of

production and the spirit of our people which has produced the full dinner pail, the new look, and functional architecture. This is just a fancy way of saying an increased measure of food, clothing, and shelter.

THE ATTITUDE OF HUMOR

Humor sometimes breaks the bounds of grammar and the formal ways of expressing ideas. It needn't be rollicking in nature, however. It can be just a suggestion of the ridiculous. Read these two excerpts with the attitude, "Aren't people funny?"

When people start arguing about something it automatically becomes very complicated. Half the time it gets so complicated nobody on either side really knows what he is arguing about.

That is what has happened to Business.

A Business isn't a very complicated thing. It's simply a very practical way of producing and distributing the things all of us want. Nobody invented it. It's as old as Adam. It's the way it is today because it grew that way.

IT'S A MAN'S WORLD

It's a man's world, all right. Just look at the difference in these descriptive words and phrases.

If a man doesn't marry, he's a "bachelor"—glamorous word. If a woman doesn't marry she's an "old maid."

When it's his night out he's "out with the boys." When it is her night out she's at a "hen party."

What he hears at the office is "news." What she hears at a bridge party is "gossip."

If he runs the family he is "head of the house." If she runs it she "wears the pants in that family."

If he is overly solicitous of her he is a "devoted

husband." If she is overly solicitous of him he is "hen-pecked."

If he keeps his eye on her at a party he is an "attentive husband." If she sticks close to him she is a "possessive wife."

In middle age he is "in the prime of life" or "at the peak of his career." At the same age she's "no spring chicken."

If he is an easy spender he "does not deny his family anything." If she doesn't count the pennies she's "extravagant" or a "poor manager."

Gray hair gives him a "distinguished look." If she has it, she's an "old hag."

If he hasn't any small talk he's "the quiet type." If she hasn't any she is "mousy."

It all depends on one thing—whether you're speaking of a man or a woman.

—Ruth Millett, *Reader's Digest*

THE ATTITUDE OF DELIBERATION

The word "slowly" is usually linked with deliberation. Slowly, thoughtfully, profoundly, and so on, characterize deliberation. Read these passages as if to say: "These are the most important ideas in the world. You must believe them." Be sure to speak slowly and deliberately.

THE PURSUIT OF HAPPINESS

The harder one tries to pursue happiness, the more elusive it is. This is because happiness is a by-product. It always comes as a result of some other action—usually work—because then one feels necessary and useful. If we are idle we feel selfish and unnecessary. Find some worthwhile occupation, lose yourself in it, and suddenly some day you'll find yourself happy and wonder how it happened.

LINCOLN

There is no new thing to be said of Lincoln. There is no new thing to be said of the mountains, or of the sea, or of the stars. The years go their way, but the same old mountains lift their granite shoulders above the drifting clouds, and the same mysterious sea beats upon the shore, and the same stars keep holy vigil above a tired world. But to mountain and sea and star, men turn forever in unwearied homage. And thus with Lincoln. For he was mountain in grandeur of spirit, he was sea in under-voice of mystic loneliness, he was star in steadfast purity of purpose and of service. And he, too, abides.

The years go their way, but with the name of Lincoln childhood still learns to voice a patriot's devotion, and with the name of Lincoln tears are called from old men's eyes. And there is no new thing to be said of him.

But while the republic endures, upon whose altar he laid his great mind and heart, while liberty is cherished, while civic virtue and service and sacrifice are honored in the earth, the name of Lincoln will be spoken in undying love by the sons of men.

—Homer Hock, Justice of the Supreme
Court of Kansas

THE ATTITUDE OF ENTHUSIASM

You may have to work yourself up to these exercises, which require a forceful display of energy, emotion, belief, and even physical movement. Get into the spirit of "This is the most exciting thing in the world," and show it.

In the second exercise, however, you will notice there is a sudden change of mood. Make certain that you change your presentation accordingly.

THE GREATEST SHOW ON EARTH

(In the manner of a side show barker)

Step right inside, ladies and gentlemen! Here we have the greatest show on earth, brought to you with no thought for expense, or for life or limb! It's spectacular, stupendous, colossal! Never before have you been permitted to see—for the small price of one quarter, twenty-five cents—such an absolutely magnificent show. This is the chance of your lifetime! Step right up front here. Get your tickets from the young lady. We absolutely guarantee that we will, without argument, refund your money if you are not satisfied with the performance. The biggest quarter's worth you ever got—step right up, right this way, for the greatest show on earth!

SEEKING EXCITEMENT

Did you ever wish that something really exciting would happen to you? To be the hero in a play? The winner of a prize fight? The writer of a Pulitzer novel? The object of someone's violent affections? Yes, we crave excitement. We enjoy the death-defying stunts of acrobats, the maddening speed of racing cars, the swashbuckling tactics of screen heroes, and the like, because we fancy ourselves as the daring, dashing, and undaunted characters of the entertainment world. On second thought, however, we seem to like danger at a distance—so that harm will not come to us even though we feel its soul-stirring stimulation.

THE DRAMATIC ATTITUDE

These two dramatic pieces require the painting of word pictures. You are to express the mood of the captivated observer. Express the attitude, "I'm just as amazed as you are!"

SAMARITAN OF SOUND

The name Alexander Graham Bell stands high on the roster of mechanical wizards whose achievements have transformed the modern world. But while the telephone has made possible the swiftest mass intercommunication ever known, Alexander Graham Bell was more than an inspired inventor. He was a great humanitarian.

Long before the telephone became a realized dream, Bell was assisting his father, Alexander Melville Bell, in development of Visible Speech, a technique which lessened the anguish of one of life's most tragic afflictions—for Visible Speech formed the basis of the system still used in teaching the deaf to speak. Centers were established to train teachers, and Bell himself became an important figure in the School of Oratory at Boston University.

In 1877 Bell married Mabel G. Hubbard, who proved an inspiring helpmate. Inventions were always secondary to Bell after that, and with good reason he devoted his life to the welfare of the deaf. For the wife who was to stand by him throughout his life had been deaf herself from early childhood.

—*Coronet*, October 1948²

ANTARCTIC FAIRYLAND

On the haunted Ross Sea at the bottom of the world, tempests are frozen, the ice is alive, mountains walk and fantastic tapestries hang like curtains from the sky. The sensation is that of being in a dead city of another planet. Everywhere is absolute silence, the cumulative silence of a million years.

The Ross Sea is a quarter of a million square miles of ice cutting deeply into the continent of Antarctica to a point less than 800 miles from the South Pole. As ships of the U. S. Navy's recent Antarctic expedi-

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tion lurched and crashed into the sea's solid billows, we entered a titan fairyland.

To the horizon, lining wide black boulevards of ocean, were icebergs, more abundant here than anywhere else on earth. Small ones are 200 feet high and a square mile in area. We passed one conservatively estimated to cover 200 square miles. Wind, sun, and water have carved these ice masses into palaces, cathedrals, mosques, pagodas, ships, dinosaurs, elephants, men. To some degree, likenesses are created in the imagination. But one night each of ten Naval officers gave approximately the same description of two icebergs they had seen floating a mere five miles apart: one seemed an exact model of the Capitol at Washington, built of the whitest marble, inset with luminous emeralds, its dome illuminated; the other, twice as large, had the shape and proportions of the White House.

The ice cathedrals and palaces are weird blends of white, green, and blue. The predominant blue—bluer than the bluest summer sky—appears wherever there is a rift in the ice pack, and in the domed roofs of the caverns hewn by the waves into the interiors of icebergs. These caverns are so enormous that a battleship could sail through many of them.

—Thomas R. Henry, *Saturday Evening Post*

IMITATIONS

Imitations help us develop special facility with the language. Here are imitations of Southern, Italian, and Pennsylvania Dutch accents. Never overdo them. All you need is just a trace of accent; otherwise, your listeners may not understand what you are trying to say.

An old colored man in explaining the nature of the radio to his grandson used these words:

"First off, Rastus, Ah'll expatiate on de way de telegraph works. Hit's like dis: Ef dar were a dog

big 'nuf so his haid could be in New Yo'k and his tail in Bosting, den if you-all tramp on his tail in New Yo'k he'd bark in Bosting. Now, de radio am jest perzakly de same, Rastus, wid de exception dat de dog am 'maginary."

DA WISA CHILD

All right, I know. All right signor;
 Da same old question like bayfore!
 But you are not da only frand
 Dat com' to dees peanutta stand
 An' look me een da eye an' say:
 "Com'! why no gat married, eh?"
 Today com' wan more wise dan you,
 Dat mebbe gona halp me, too.

Do you remembra long ago,
 W'en first you speaka to me so,
 How dat I mak' confess' to you
 Dere was two fina girls I knew,
 But dat I like dem both so wal
 Eet was too hard for me to tal
 Wheech wan be besta wife for me?
 Wan girl was Angela, and she
 Was jus' so pretta as can be;
 An' she could seeng so sweet eet mak'
 Your hearta jomp so like eet br'ak,
 But dat was all dat she could do.
 An' den dere was Carlotta, too,
 Dat was da verra besta cook,
 But had no song or pretta look
 Like Angela, but steel was good
 For keep da house and carry wood.
 An' I was sad dat time, baycause
 I want a wife, but steel da laws
 Dey would not lat me marry two—
 So w'at da deuce I gona do?

An' you—you had no word to say;
 But here to me ees com' to-day
 A leetla girl, goodfrand o' mine,

Dat's only eight year old, or nine,
But verra mooch more wise dan you.
An' w'at you s'pose she tal me do?

"Tak' Angela!" she say. "Why not?
Den both of you could pay Carlot'
To carry wood an' cooka too,
An' justa keep da house for you."

—T. A. Daly, *McAroni Ballads*³

THE WILL OF A STUBBORN DUTCHMAN

(An actual will which was offered for probate)

i am writing of my will mineself and des lawyir want he should have to much money he ask to many answers about the famly. first think i want i dont want my brother oscar to get nuthing i got. he is a munser he done me out of forty dollars fourteen years since.

i want it that hilda my sister she gets the north sixtie akers of at where i am homing it now. i bet she dont get that loafer husband of her to brake twentje akers next plowing. she cant have it if she lets oscar live on it i want i should have it back if she does.

tell moma that six hundret dollars she has been looking for for ten years is berried from the back-house behind about ten feet down she better let little frederick do the digging and count it when he comes up.

paster lucknitz can have three hundret dollars if he kisses the book he wont preech no more dumhead talks about politeks. he should a roof put on the meetinghouse with and the elders should the bills look at.

moma should the rest get but i want it so that adolph should tell her what not she should do so no more slick irishers sell her vaken cleaners they noise like hell and a boom dont cost so much.

³ Copyright, 1919, by Harcourt, Brace and Company, Inc., and used with their permission.

i want it that mine brother adolph be my executor
and i want it that the judge should please make
adolph plenty bond put up and watch him like hell.
adolph is a good bisness man but only a dumkoph
would trust him with a busted pfennig.

i want dam sure that schliemial oscar dont nothing
get. tell adolph he can have a hundret dollare if he
prove judge oscar dont get nothing. that dam sure
fix oscar.

(signed) Hans Schultz

CHAPTER III

EXERCISES FOR EXPRESSING IDEAS OR MEANING

You may often find it necessary to read some of these kinds of writing: an article on economics, an editorial, a newspaper article, a religious passage, a political talk, or poetry. Study the following excerpts for ideas and then practice presenting them.

AN ECONOMIC ARTICLE

INCENTIVES—THE FOUNDATION OF OUR ECONOMY

What we have learned—or rather, relearned—is simply that people do not work because they want to, but for what they can get out of it. Nations do not flourish unless their people work hard; and their people do not work hard unless they have adequate incentives.

Is this so obvious as to seem stupid? Is it like discovering that men must breathe and eat if they are to live? Well . . . a whole philosophy of government has sprung up in the world which denies this. The trade union movement in Europe operates on premises

which deny it. The governments of Europe have either recently relearned it, or have not learned it at all.

In western Germany we have seen incentive reduced to its most primitive meaning. For three years that land operated with a currency so debased that it had almost no worth. Despite laws, controls and penalties, the German worker refused to work for that currency. The German farmer had to be driven to plant and goaded to harvest, and no persuasion, threat or punishment could keep him from selling his product on the black market, where it brought him some of the things he wanted.

Last June a currency with some value was introduced into Germany. You know the first results of that operation. The experiences of one factory owner are typical. He had carried three times as many workers on his payroll as he needed, since each man spent most of his time scrounging food. This employer was embarrassed on the first working day after currency conversion. All his men showed up for work, and there wasn't room enough for all of them in the plant.

—Gwilym A. Price

AN EDITORIAL

RUMORS ARE FLYING

We have torn the lid from the Pandora box of science, and we are scared.

We have harnessed electronics to record the presence of unseen aircraft. We have harnessed the blowtorch principle to wings (jets) and men are flying faster than sound.

With the magnetometer we can tell and detail the subsurface structure of the earth down 12,000 feet, and definitely state whether there is iron, gold, oil, or just plain rock down below. We can use this gadget over the sea to detect the position and presence of an unseen submarine.

SUPPLEMENTARY EXERCISES

We can make nutritious food from crude petroleum. The split atom is the Frankenstein monster of this age. In addition, we have been dunked in the hysteria acids of emergencies for 16 long years, and today we almost sadistically yearn for the news of the next blast, "It is this, or else!"

—Major Al Williams, *Pittsburgh Press*

A NEWSPAPER ARTICLE⁴

CARRIER PLOWS INTO GALE TO RESCUE STRANDED FLIERS

Navy and Air Force Race for Honor of Saving 13
Airmen Trapped on Icecap

ABOARD AIRCRAFT CARRIER SAIPAN, DEC. 27 (UP)—This big ship churned northward through heavy seas today in a dramatic race with the Air Force for the honor of rescuing the 13 airmen stranded on a Greenland icecap.

Giant waves were buffeting the Saipan as it entered Canadian waters, however. There was some question whether it could reach Greenland on schedule and start helicopter rescue operations Wednesday.

The skipper, Capt. Joseph L. Paddy, was forced to reduce speed to 10 knots (about 11 miles an hour) after gales tore down five of the ship's eight radio aerials and left about half the crew seasick.

A RELIGIOUS EXCERPT

GALATIONS 6—VERSES 1-9

1. Brethren, if a man be overtaken in a fault, ye which are spiritual, restore such an one in the spirit of meekness; considering thyself, lest thou also be tempted.

⁴ A United Press news report.

2. Bear ye one another's burdens, and so fulfill the law of Christ.

3. For if a man think of himself to be something, when he is nothing, he deceiveth himself.

4. But let every man prove his own work, and then shall he have rejoicing in himself alone, and not in another.

5. For every man shall bear his own burden.

6. Let him that is taught in the word communicate unto him that teacheth in all good things.

7. Be not deceived; God is not mocked: for whatsoever a man soweth, that shall he also reap.

8. For he that soweth to his flesh shall of the flesh reap corruption; but he that soweth to the Spirit shall of the Spirit reap life everlasting.

9. And let us not be weary in well doing: for in due season we shall reap, if we faint not.

A POLITICAL TALK

KEYNOTE SPEECH OF DEMOCRATIC NATIONAL CONVENTION

At this high hour when the destinies not only of political parties but of people are at stake; when social unrest is everywhere apparent; when existing forms of government are being challenged, and their very foundations disturbed or swept away; it is well for us, here in America, to pause for a period of solemn deliberation.

We, who assemble in this great convention, counsel together, not merely as members of a party, but as children of the republic. Love of country and devotion to human service should purge our hearts of all unworthy or misleading motives. Let us fervently pray for a divine blessing upon all that we do or undertake. Let us pledge ourselves anew to equality of opportunity; the unity of our country above the interests of groups or classes; and the maintenance

of the high honor of America in her dealings with other nations.

—Homer S. Cummings, in San Francisco,
June 28, 1920

POETRY

ON HIS BLINDNESS

When I consider how my light is spent,
Ere half my days in this dark world and wide,
And that one talent which is death to hide
Lodged in me useless, though my soul more bent
To serve therewith my Maker, and present
My true account, lest He returning chide,
“Doth God exact day-labor, light denied?”
I fondly⁵ ask. But patience, to prevent
That murmur, soon replies, “God doth not need
Either man’s work or his own gifts. Who best
Bear his mild yoke, they serve Him best. His state
Is kingly; thousands at His bidding speed
And post o’er land and ocean without rest;
They also serve who only stand and wait.”

—John Milton

CHAPTER IV

EXERCISES FOR THE USE OF THE PAUSE

Important ideas are expressed in these statements. Practice punctuating these passages with pauses. Experiment with them until you are sure that you have lent the most meaning to them.

▪ Foolishly.

I have never seen a man who could do real work except under the stimulus of encouragement and enthusiasm and the approval of the people for whom he is working.

—Charles M. Schwab

SURVIVOR

Out of the infinite and eternal workings of the universe, out of the timeless pattern of the seasons, nature brings the miracle of spring. With each new dawn the sun rises higher in the skies. In the growing warmth the snows creak and melt, and the harsh, frost-bitten face of winter softens. Slowly the world is awakened out of its long, cold sleep. Slowly the miracle of spring prepares the earth for brilliance.

So long as we give our country something more than words, something of ourselves, American democracy will continue to grow and bear rich fruit, and our future will be bright with promise.

—Albert Carr

CHAPTERS V AND VI

EXERCISES FOR UPS AND DOWNS OF THE VOICE

These first five selections can be made quite meaningful through the use of pitch variations. Be sure to change pitch on each newly presented idea.

TOUSSAINT AS A SOLDIER

If I were to tell you the story of Napoleon, I should take it from the lips of Frenchmen who find

no language rich enough to paint the *great* captain of the nineteenth century. Were I to tell you the story of Washington, I should take it from your hearts—you who think no marble white enough on which to carve the name of the Father of His Country. But I am to tell you the story of a negro, Toussaint L'Ouverture, who has left hardly one written line. I am to glean it from the reluctant testimony of his enemies—men who despised him because he was a negro and a slave, hated him because he had beaten them in battle.

Napoleon, at the age of twenty-seven, was placed at the head of the best troops Europe ever saw. Cromwell manufactured his own army. Cromwell never saw an army till he was forty; Toussaint never saw a soldier till he was fifty. Cromwell manufactured his own army—out of what? Englishmen—the best blood in Europe. Out of the middle class of Englishmen—the best blood of the island. And with it he conquered what? Englishmen—their equals. Toussaint manufactured his army out of what? Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible even to each other. Yet out of this mixed and, as you say, despicable mass, he forged a thunderbolt, and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now if Cromwell was a general, at least this man was a soldier.

—Wendell Phillips

Men are never so likely to settle a question rightly as when they discuss it freely.

—Macaulay

Reading maketh a full man, conference a ready man, and writing an exact man.

—Bacon

BELIEVE IN YOURSELF

To believe your own thought, to believe that what is true for you in your own private heart is true for all men—that is genius. Speak your latent conviction and it shall be the universal sense; for the inmost in due time becomes the outmost, and our first thought is rendered back to us by the trumpets of the Last Judgment. Familiar as the voice of the mind is to each, the highest merit we ascribe to Moses, Plato and Milton, is that they set at naught books and tradition, and spoke not what men, but what they, thought. A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty. Great works of art have no more affecting lesson for us than this; they teach us to abide by our spontaneous expression with good-humored inflexibility the most when the whole cry of voices is on the other side. Else tomorrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our own opinion from another.

There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature; and none but he knows what that is which he can do: nor does he know until he has tried. We but half express ourselves, and are ashamed of that divine

idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have His work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said and done otherwise shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

—Emerson, "Self-reliance"

It is much more profitable to draw Superman for a comic sheet than to write such things as the "Origin of Species." There is more money in chewing gum than in relativity. Lobsters and limousines are acquired far more readily by the little talented actors of the screen than the research man in atomic physics. The gate receipts of an international boxing match would support a university staff for a year. Yes, acquired wealth may not always be the real measure of a man's contribution to society.

SUPPLEMENTARY EXERCISES FOR PITCH

Pitch changes and variations must be used when telling a story which includes conversation. Establish a pitch level for each of the characters in the story and use it consistently. Practice it in the following stories.

JUST AN EAR WITNESS

In the tavern of a small Danish town, three men were discussing the character of a gentleman from a neighboring village who had died several years before. They all agreed that the deceased gentleman had been selfish, disagreeable, miserly, mean, and even cruel.

A stranger standing nearby overheard them and interrupted.

"I believe you're wrong," he observed quietly. "The gentleman about whom you're speaking was kindly, courteous, lovable, thoughtful, and generous."

"He was a friend of yours?" asked one of the men, rather embarrassed.

"Oh, no. I never met him."

"But if you never met him," protested the man, "how do you know he was such a splendid fellow?"

"I should know," replied the stranger. "I married his widow!"

THE ART OF EVASION

An actress was testifying in New York in a suit for damages, and the cross-examiner plotted to discredit her testimony by proving that she consistently lied about her age. She was 52, but posed as being about 40. She didn't want to lie under oath.

"How old are you?" the cross-examiner asked.

"I don't know," she said promptly.

"What! You don't know?"

"No. I have never had a birth certificate. I have never looked up the record of my birth."

"But, Miss ——," the cross-examiner protested suavely, "surely your parents told you how old you are. When did they say you were born?"

"That," said the actress firmly, "is hearsay evidence, and I am sure you would not ask that it be admitted."

"But . . . but . . ." the cross-examiner sputtered.

The actress turned to the judge. "Am I right or wrong, Your Honor?"

The judge grinned. "You are correct," he said.

Some people are like the young woman to whom a real estate agent tried to sell a home. "Buy a home?" answered the young lady flippantly, "I should say

not. I haven't any use for one. You see, I was born in a hospital, educated in a college, courted in an automobile, married in a church; we live out of paper bags and tin cans; I spend my mornings playing golf, the afternoons playing bridge, and in the evening we go to a dance or a movie; when I die I'm going to be buried from the undertaker's. All I need is a garage with a place above to sleep."

A salesman was traveling a country road when suddenly he saw a house burning. Running up, he pounded lustily on the door until an old woman opened it.

"Lady, your house is on fire!" he cried excitedly.

"Eh?"

"I say your house is on fire!"

She put her hand to her ear and leaned closer.

"What?"

"Your house is burning up!" he roared at her.

"Oh! Is that all?"

"Well," faltered the salesman, taken aback, "that's all I can think of just now!"

CHAPTER VII

EXERCISE FOR THE USE OF FORCE

Effusive, expulsive, and explosive force can be used in this excerpt. It builds up to a climax. Use all of your speech techniques and use the effusive degree of force in the first paragraph, expulsive in the second, and explosive in the third.

IMPEACHMENT OF HASTINGS

Effusive force

My lords, you have now heard the principles on which Mr. Hastings governs the part of Asia sub-

jected to the British Empire. Here he has declared his opinion that he is a despotic prince; that he is to use arbitrary power; and, of course, all his acts are covered with that shield. "I know," says he, "the constitution of Asia only from its practice." Will your lordships submit to hear the corrupt practices of mankind made the principles of government?

Expulsive force

He have arbitrary power! My lords, the East India Company have not arbitrary power to give him; the king has no arbitrary power to give him; your lordships have not; nor the Commons; nor the whole legislature. We have no arbitrary power to give, because arbitrary power is a thing which neither any man can hold nor any man can give. No man can lawfully govern himself according to his own will, much less can one person be governed by the will of another. We are all born in subjection, all born equally, high and low, governors and governed, in subjection to one great, immutable, pre-existent law, prior to all our devices, and prior to all our contrivances, paramount to all our ideas, and all our sensations, antecedent to our very existence, by which we are knit and connected in the eternal frame of the universe, out of which we cannot stir.

Explosive force

Therefore, it is with confidence that, ordered by the Commons of Great Britain, I impeach Warren Hastings of high crimes and misdemeanors. I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused. I impeach him in the name of the Commons of Great Britain, whose national character he has dishonored. I impeach him in the name of the people of India, whose laws, rights, and liberties he has subverted. I impeach him in the name of the people of India, whose property he has destroyed, whose country he has laid waste and desolate. I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed in both sexes. And I impeach him in the

name and by the virtue of those eternal laws of justice, which ought equally to pervade every age, condition, rank, and situation in the world.

—Edmund Burke

CHAPTER VIII

EXERCISES FOR YOUR SPEAKING RATE OR TEMPO

These three passages are meant to express unhappy attitudes. The speaker should show little energy or desire to be enthusiastic. Read them at an extremely slow rate or tempo.

No sun—no moon!
No morn—no noon!
No dawn—no dusk—no proper time of day.
No sky—no earthly view—
No distance looking blue—
No road—no street—no “t’other side the way.”

* * * * *

No warmth, no cheerfulness, no healthful ease,
No comfortable feel in any member—
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds,—
November!

—Hood

FROM—“THE DEATH DETAIL”

Our gloomy procession was moving on toward the Slough. What a horrible ride it was! The headlight on the leading automobile at last found the scaffold, which had been put up that night. It was now day-break, but the grey, ugly dawn seemed only to give the scene added gloom. A gruesome spectacle it was—like a few acres borrowed from “Dante’s Hell.”

Not far from the scaffold in the thick brushwood was a crackling bonfire. The sentries who had been up all night without a relief looked like Satan's favorite imps as they leaned over these little fires holding their fixed bayonets.

—William Pickens, *World Tomorrow*

Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony.

—Coleridge, *The Rime of the Ancient Mariner*

The next two passages should be read in rapid fashion. Imagine that you are the rapid-fire radio announcer who is describing the action.

A CLASSIC PLAY—SIWASH VS. PODUNK

(Suggested reading time—47 seconds)

It is a beautiful fall afternoon. These two teams have put on a wonderful show for us. The score still stands at 0-0. It's the end of the fourth quarter and it's been nip and tuck all afternoon. The kicking and passing of Siwash is pretty well balanced by the running and blocking of Podunk.

Here we go! There's the whistle. Podunk has the ball on their own 40. Podunk's in the huddle. They're talking things over. You can see the look of grim determination on the faces of those Siwash boys. This scoreless tie is a moral victory for them, or rather, it will be if Podunk doesn't score.

Podunk comin' out of the huddle. They're up to the line of scrimmage. It's a shift to the right. The ball's snapped and it's Granger, left half for Podunk. He runs right into the center of the line. AND, there's a hole. He goes through. In come the sec-

ondary to stop him. He sidesteps Smith, stiff arms Jones, and cuts across to the center of the field with Kozack, the safety man giving him a run for it. But there he goes—just like a streak of greased lightning down the sideline on the opposite side of the field to the 30, 25, 20, 15, 10, 5, and IT'S OVER—OVER for the first score of the day. Podunk is ahead 6-0 and with a good chance to win this last and toughest game of the season.

IT'S A TOUGH FIGHT!

(Suggested reading time—55 seconds)

The champion's coming out of his corner. The challenger's already in the center of the ring. They're lookin' each other over. Not a single blow has been exchanged. The champ's crouching. He doesn't intend to run away. There we have it—the first blow (very fast). The challenger shoots a left hook to the champ's jaw. It's short. The champ sends a smashing right to the challenger's midsection. The challenger answers with a right hook to the champ's head—he brushes it off. It doesn't even phase him. The champ sends back a real haymaker to the challenger's midsection and he buckles slightly under the impact. The champ follows with a right to his opponent's jaw, a left to the midsection and two hard fast rights to the head and they go into a clinch. The referee separates them—the challenger is stalling for time. He looks a bit groggy and is bleeding a bit at the mouth. Yes, it's a matter of retreat. The champ means business. He has the challenger on the ropes, it's a left to the head, a right to the body, a left uppercut—which really connects. They go into a clinch. The challenger gets a right in to the body but it didn't seem to bother the champ. Now they're in the center of the ring. The challenger attempts to spar but the champ isn't fooling. He leads the attack. The challenger lands a right to the jaw. The champ follows with a right cross to the head—and that's it! The challenger's down for the count. It's 1, 2, 3, 4, 5,

6, 7, 8, 9, and 10. It's all over, folks. Short and to the point. Another fight so typical of Joe, the cleanest, hardest hitting, greatest champion of the ring.

CHAPTER IX

EXERCISES FOR PRACTICAL APPLICATION AND REVIEW

These selections can be used for further practice of all the techniques learned in the program.

A WORD PICTURE

Blue is the natural color of both water and ice. On the glaciers of Switzerland are found deep shafts and lakes of beautiful blue water. The most striking example of the color of water is probably that furnished by the Blue Grotto of Capri, in the Bay of Naples. Capri is one of the islands of the bay. At the bottom of one of its sea cliffs, there is a small arch, barely sufficient to admit a small boat in fine weather, and through this arch you pass into a spacious cavern, the walls and water of which shimmer forth a magical blue light. This light has caught its color from the water through which it has passed. The entrance, as just stated, is very small; so that the illumination of the cave is almost entirely due to light which has plunged to the bottom of the sea, and returned thence to the cave. Hence, the exquisite azure. The white body of a diver who plunges into the water for the amusement of the visitors is also strikingly affected by the colored liquid through which he moves.

—John Tyndall, from an essay in
Youth's Companion

IT PAYS TO ADVERTISE

(An informal talk)

Publicity must not be thought of as it is by a good many people—as a sort of umbrella to protect you against the rain of an unpleasant public opinion. Publicity must not be regarded as a bandage to cover up a sore and enable you to get along fairly well with the trouble still there. Publicity must, if your trouble is to be cured, be considered as an antiseptic which can cleanse the real source of trouble and reveal it to the doctor, which is the public. To change the metaphor again, publicity must not be thought of as a cloak to look well on the outside of a body which is internally diseased and deformed. Instead, it must be looked on as a social X-ray which will reveal the bone and the tissue, even the very heart of the body itself. No one must attempt to adapt publicity or make use of it for his benefit unless he is prepared to take all the consequences.

A company cannot sing of its prosperity to security holders and at the same time cry over its poverty to tax appraisers and its workingmen. Publicity is a weapon that cuts two ways, and unless a man is willing to tell everything openly, he had better not “monkey” with publicity. If his desire is simply to avail himself of publicity where it benefits him, and to get behind the curtain when he does not want publicity, my advice to him is to let it alone.

—Ivy L. Lee, to American Electric R. R. Assoc.

OUR SCHOOLS NEED MORE THAN MONEY

It is time we woke up to the disheartening fact that there is no educational virtue, *per se*, in increased educational appropriations. It is time we gave as much attention to what our children are taught as we give to the kind of building they are taught in and the salaries paid their teachers. It is time we followed our school children into the school

to help our educators revive those purposes which will enable education to meet the moral needs of America.

To suppose that our educators can or will do this without us is expecting too much of them. Our schools are not something apart from the rest of America. What the rest of America is, largely determines what they are. The little red schoolhouse had moral purpose because America had moral purpose. Our forefathers did not expect education to make up, at public expense, for their private deficiencies. They expected it to strengthen and broaden the moral training which they, at home, were giving their children.

We, however, expect the school to do its job of moral training and ours as well. We want our children to become good, happy, useful members of society, but too many of us offer little help in the undertaking. We do not aim to let it interfere with our habits, attitudes, and practices. Instead, we fall back on the American dogma that education is the ultimate panacea, and we send our children to school believing they will get from their books and teachers the example we have not provided them, the inspiration we have not aroused, the values we have not affirmed.

Education is not likely to recover its moral purposes until we undertake to discover ours. More than our schools would profit from that discovery.

—Stanley High
Reader's Digest

THE DIFFERENCE BETWEEN MEN

The longer I live, the more deeply I am convinced that that which makes the difference between one man and another—between the weak and the powerful, the great and the insignificant—is energy, invincible determination, a purpose once formed, and then death or victory.

—Buxton

THE PURPOSE OF EDUCATION

The purpose of education, I believe, is to bring children into maturity as articulate, self-disciplined, reasonable, informed, responsible human beings. Happiness depends, after all, on two qualities in the individual: confidence in himself—or trustworthiness—and confidence in others. The 19th-century school at least aimed at implanting such qualities, in an age when their value was clear and their acquisition generally regarded as desirable.

All we have left of that ideal is material progress. We are a nation of children who refuse to grow up. The pleasures of the lower school grades are the main leisure preoccupations of the average grown American: games, sports, parties, fairy tales on the screen, the soap opera, magazine fiction, and comics. We use our automobiles as big baby carriages.

The educated man is mature. His maturity is based on articulation; an understanding of general principles, not gadgets; and on truth, not boosterism. The educated man seeks more truth—more education all his life. His love of humanity is not sentimental but honest, and he expresses it by the way he acts. He can be trusted. And he serves himself by serving liberty, which is his fundamental principle.

Let us, then, liberate our schools. Let us find, and pay for, teachers whom we can respect; and let us respect them—so that our educational system may cease producing self-infatuated, junk-loving child-adults.

—Philip Wylie, *This Week Magazine*⁶

IT WAS AGAIN' THE LAW

Golf, that good old Scotch game, has had to stand for a lot of abuse in this country. Every evil from divorce to daylight-saving has been attributed to it,

⁶ Copyright, 1949, by the United Newspapers Magazine Corporation.

yet its devotees are increasing steadily and the public links are crowded early and late. And rightly, for no sport offers such wholesome exercise as this.

One regrets the amount of true sport which Americans have missed because of the comparative newness of golf. In Scotland, the game has been played for 500 years. As a matter of fact, golf was so popular there in 1457, thirty-five years before the discovery of America, that the Scotch parliament discouraged it, because the absorbing interest of people in the game diverted attention from the more warlike sport of archery and diminished their power to preserve national independence.

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